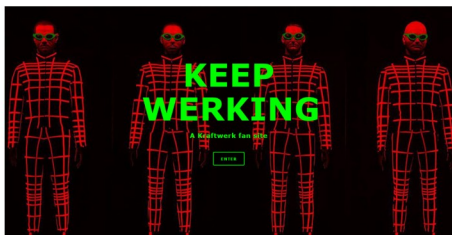

A K T I V I T Ä T

K R A F T W E R K F A N Z I N E



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A K T I V I T Ä T

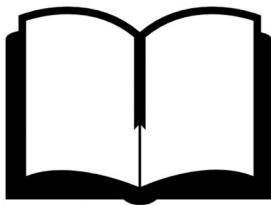
K R A F T W E R K F A N Z I N E

This document contains the scanned pages of one of the Kraftwerk Aktivität Fanzines or complimentary publications that were produced from 1992 through to 1998.

During this time 10 Fanzines were published along with various update issues and other complimentary publications.

The scans have only been altered for clarity, with the exception of addresses and phone numbers that have now been blocked out. So please note that all errors and miss-information are as they appeared at the time of publication. Later issues tried to address the earlier problems as the production team put more stringent editorial practices in place.

Best viewed with two pages side-by-side



AKTIVITÄT

ISSUE 2 / AUGUST 1992

Intro	2
Collectors Corner; 'Pocket Calculator'	3
News From Nowhere	11
Compilation And On.....	13
Kraftwerk Convention, January 1992.....	22
Did You Know? Part1	22
The Return Of Die Mensch Maschine.....	23
What a Difference 10 Years Make?.....	34
Collectors Corner; Update	39
On The Road With Kraftwerk.....	49
Did You Know? Part 2	56
Outro.....	56



INTRO

Well, issue two arrives at last! The first **AKTIVITÄT** was very much a shot in the dark, though things turned out well! I would like to thank everyone at the Kraftwerk convention back in January of this year who bought a copy (I hope you enjoyed both the convention and the fanzine!) and also the fans who did not make it to Blackpool but have come by a copy of the fanzine since (Maybe see you there next year?)

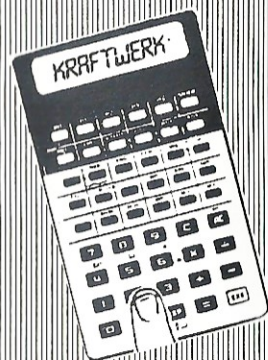
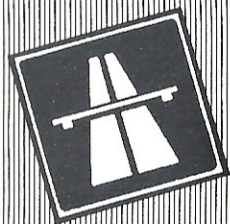
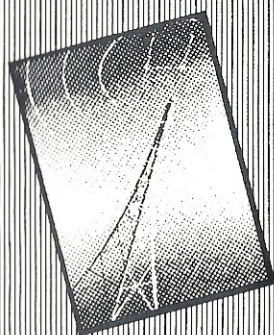
It was a very good opportunity for Kraftwerk fans from all over to finally meet and I am certainly looking forward to the next one.

It now looks as if there will definitely be a second Kraftwerk Convention and it will take place in February next year, again in Blackpool. Details are still to be finalised of course, but if you wish to be kept up to date, then keep in touch with Paul Wilkinson (Address

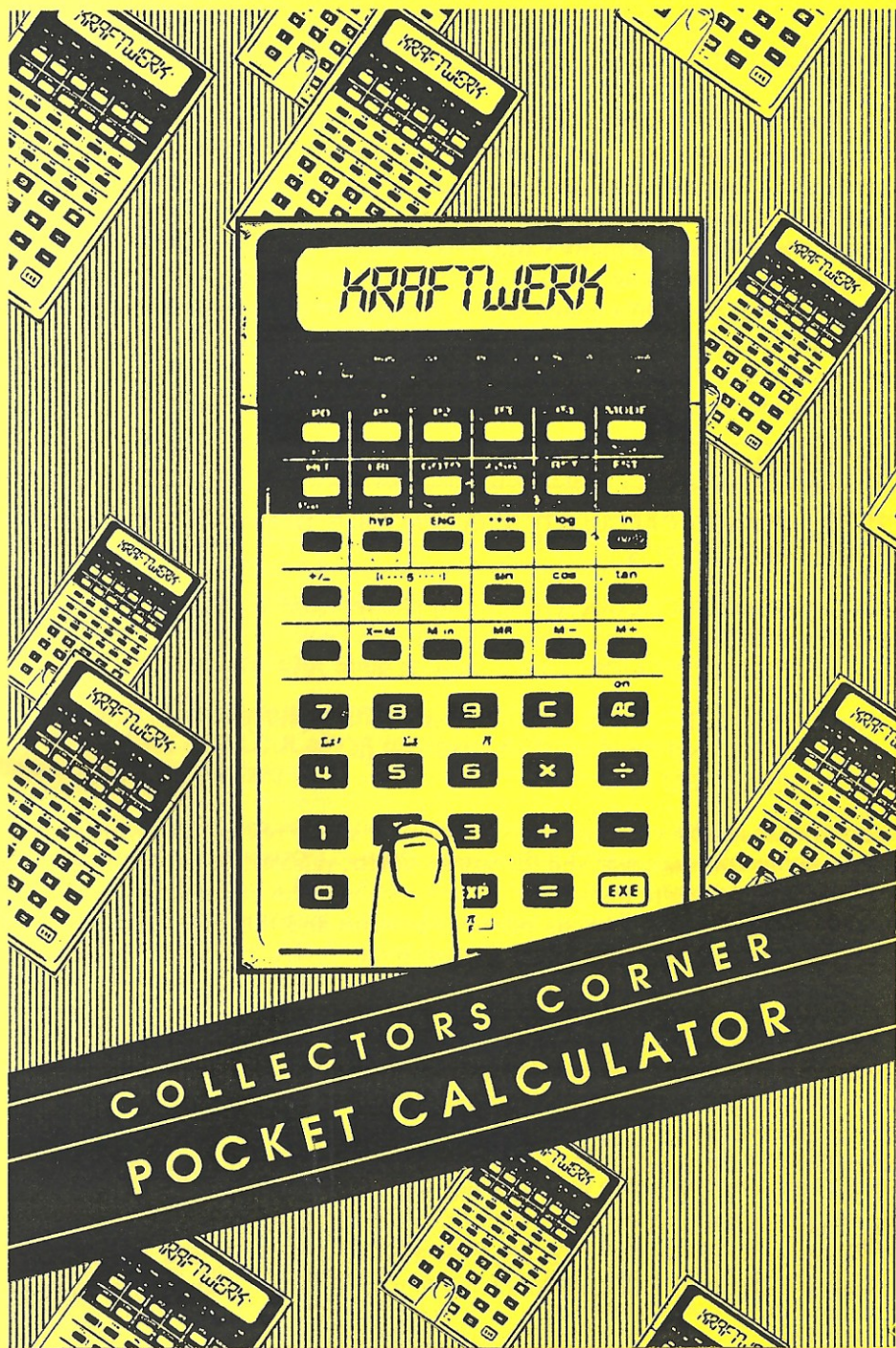
at the end of the fanzine.) For the next issue, it would be good to include some kind of letters page, where various Kraftwerk related issues can be aired; E.G. What do you think of the prices that are asked for Kraftwerk items? Do you find it easy to find Kraftwerk items? And of course, what do you think of the contents of **AKTIVITÄT**? Whatever is on your mind that you want to share with other readers, let us know. Hopefully, the letters section will become a regular item.

For now, read on and enjoy this issue. If you have any contributions for the fanzine then please get in touch! (The address is at the back of this issue).

Ian Calder,
August 1992



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POCKET CALCULATOR

As time has gone by KRAFTWERK'S world-wide releases have become much more standardised, with the same sleeve design and choice of 'B' side to be found in most, if not all, of the numerous releases from across the globe. This is in marked comparison to releases such as 'THE ROBOTS', 'SHOWROOM DUMMIES' and 'THE MODEL' where there are many variations of sleeve design, 'B' side, edit and even language variation to be found. 'POCKET CALCULATOR', released in May 1981, is a deceptive release; while many of the releases of this single do look identical you will find a great deal of variance, including 4 different language variations, coloured vinyl, 12" pressings and even a cassingle release. I must thank Martin Avery, John Shilcock and Paul Wikinson for their help with this article.

BRITAIN

- 7" A: **POCKET CALCULATOR** (Edit) (4.33) B: **DENTAKU** (Edit) (4.33)
EMI EMI 5175
- 12" A: **POCKET CALCULATOR** (Edit) (4.35) / **NUMBERS** (3.19)
B: **DENTAKU** (Long Version)(4.55)
EMI 12 EMI 5175
- MC A: **POCKET CALCULATOR** (Long Version) (4.55)
B: **DENTAKU** (Edit)(4.33) / **NUMBERS** (3.19)
EMI TCEM 5175

'POCKET CALCULATOR' was Kraftwerk's first new single release following the hiatus between 'THE MAN MACHINE' and 'COMPUTER WORLD', released in the UK in early May 1981. It's interesting to think back to the media reaction of the time which dwelled on the gap between the bands previous releases and this new batch of material. Little did they realise that the wait between the 'COMPUTER WORLD' LP and the next LP ('ELECTRIC CAFE') would dwarf this time gap!

Three formats of the single appeared in the UK; 7", 12" and (*a first for Kraftwerk produkt*) a Cassingle. By far the most sought after version is the Cassingle, which now sells for prices way above the modest £1.20 that you could have bought it for at the time of release. Far from straightforward, all three UK editions feature variations in the edits of the songs used. The reason I knoweth not, but the 12" uses the full length cut of 'DENTAKU' and the edit of 'POCKET CALCULATOR' whereas the Cassingle features the opposite! Why it was deemed necessary to chop the last 20 seconds or so of the song off is beyond me; if the record company felt it necessary to edit the track, undoubtedly to cater for radio play, then why did they

not go all the way, as the Americans did, and chop a minute or so off? (the U.S. 7" runs for 3'55".)

The 7" features a similar design on both sides of the picture sleeve except that on one side the text is in English while the other side is in Japanese. As with almost all other world-wide versions, the sleeve is yellow coloured with black print. Similarly, the labels of both formats (7" and 12") are yellow with black type. (A rather plain design.) There are also white label test pressings of the 7" in circulation; they come in plain black sleeves with band/track details written on the labels. The 12" is the more elusive of the vinyl copies, with the 7" being relatively easy to find, though it must be said that genuine 'mint' condition copies are harder to find because of the flimsy paper sleeves that house both of these records.

The cassingle is quite cute! It does its best to imitate an actual pocket calculator, with only the 'calculator' drawing being used on the front of the box. (The four drawings of the band are omitted entirely as the rear of the 'flip-top' box that houses the cassette is blank.) The cassette itself is bright yellow with green print. It is the 'long version' of 'POCKET CALCULATOR' that is found on the cassette (which is the LP version). Prices for this release are variable; over the past couple of years I've seen it vary from £5 - £30! 'Shop around' is the wisest advice.

12" A: **SHOWROOM DUMMIES (Edit) (2.38)**

B: **POCKET CALCULATOR (4.55) / NUMBERS (Remix) (2.34)**

EMI 12 EMI 5272

A second showing of the song, this time as the additional track on the 12" of the 1982 reissue of the 'SHOWROOM DUMMIES' single. This 12" comes with a good picture sleeve, very similar to the UK LP sleeve for 'TRANS-EUROPE EXPRESS'. The running order as printed on the sleeve differs from what actually appears on the record itself, as the sleeve states that 'NUMBERS' is the first track on side 2; this is not so!

GERMANY

7" A: **TASCHENRECHNER (Edit) (4.27)** B: **DENTAKU (Edit) (4.32)**

EMI-Electrola/Kling Klang 1C 006-46365

Disappointing that there was only one format of the West German release (in comparison to the 3 from the UK). The main point of difference with this release is that the 'A' side is sung in German, hence the title of 'TASCHENRECHNER' on the sleeve. The edit of the song is marginally shorter than those of most other territories. Again, 'DENTAKU' appears on the flip side. The picture sleeve is very similar to the UK 7" issue though there are little differences; for instance, the

German sleeve prints a credit for the artist of the four line drawings of the bands heads. (Pit Franke.) The label, like the UK, is yellow with black type.

FRANCE

7" A: **MINI-CALCULATEUR** (Edit) B:
EMI 2C 006-64369

12" A: **MINI-CALCALETEUR** (5.00)
B: **POCKET CALCULATOR** (3.18) / **NUMBERS** (3.00)
EMI 2C 052 5888 Z

Another of the more interesting variations as this release features another language variation, the song being sung in French on this edition. Available in both 7" and 12" pressings. Interestingly, the 12" version does not include 'DENTAKU', unlike most other countries.

ITALY

7" A: **POCKET CALCULATOR** (Edit) (4.33) B: **DENTAKU** (Edit) (4.33)
EMI 3C 006-64365

A 7" of 'POCKET CALCULATOR' is available from this origin. Very similar to the UK issue, the picture sleeve featuring only minor differences, while the label design is the standard EMI design used in Italy, cream, red and black coloured.

HOLLAND

7" A: **POCKET CALCULATOR** (Edit)(4.35) B: **DENTAKU** (Edit)(4.35)
EMI 1A 006 64365

12" A: **DENTAKU** (4.55)
B: **POCKET CALCULATOR** (4.55)
EMI 1A 052Z-64365

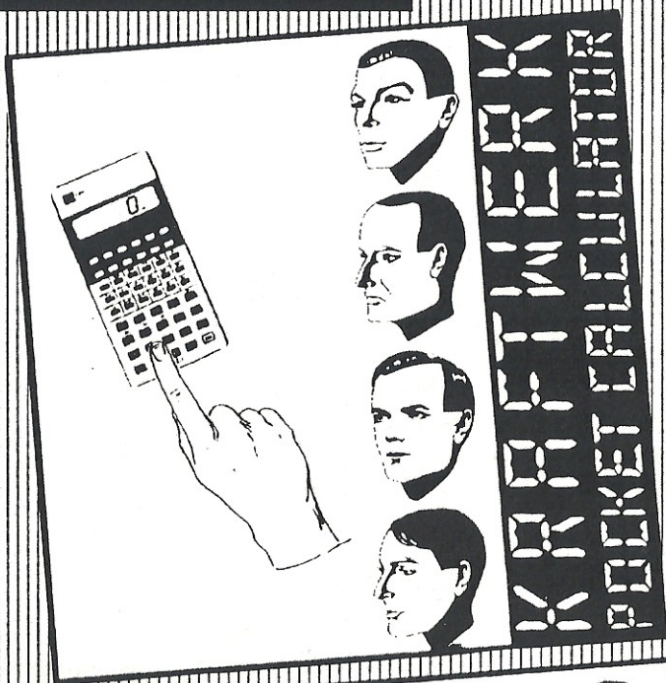
One of the few countries to issue a 12" version and it also differs from the UK by not including 'NUMBERS'. Picture sleeves are as per the standard design.

SPAIN

7" A: **POCKET CALCULATOR** (Edit) (4.36) B: **DENTAKU** (Edit) (4.33)
EMI 10C 006-064365 Promo copies also available.

Though the sleeve also displays the title of 'CALCULADORA DE BOLSILLO', it is the familiar English rendition of the song that is to be found in the grooves. Other

Pocket Calculator - U.K. 7"



Pocket Calculator - German 7"

than the additional Spanish title, which is printed in LCD - 'calculator' style lettering up the left hand side of the front of the sleeve, there are very few other differences to this picture cover, though it does come with a glossy finish. The promo copies come with a large promo stamp, '*Disco de promocion, Prohibida su venta*' on the rear of the sleeve. (A similar message is also to be found on the record label.) The label design is similar to most other releases, yellow with black type, though there are additional Spanish titles etc.

PORTUGAL

7" A: **POCKET CALCULATOR** (EdIt) (4.36) B: **DENTAKU** (EdIt) (4.33)
EMI 11C 008-64365 H

The Portuguese edition comes with a picture cover extremely similar to the UK issue, its only differences being the catalogue number on the rear and the darker yellow, thicker, glossy card used for the sleeve. Label design is also like the UK.

HUNGARY

7" A: **POCKET CALCULATOR** (EdIt) (4.38) B: **DENTAKU** (EdIt) (4.36)
Pepita SPSK 70517

Definitely one of the more original of the worldwide releases is this Hungarian 45. Foresaking the standard sleeve design totally, they have chosen to re-use the 'MAN MACHINE' design, though in a far simpler 'drawing' style. (See illustration.) The record itself contains the standard versions of both tracks though the label design is different, being white with red text.

U.S.A.

7" A: **POCKET CALCULATOR** (EdIt) (3.55) B: **DENTAKU** (EdIt) (4.35)
Warner Brothers WBS 49723
Pressed in *Yellow vinyl* and comes in a plastic sleeve
Promo copies also available.
Also pressed in *Black vinyl* but with no picture sleeve.

12" A: **POCKET CALCULATOR** (4.55) B: **DENTAKU** (EdIt) (4.35)
Warner Brothers PRO-A-951

The American's gave us the most interesting issue of the 'POCKET CALCULATOR' 7"; a coloured vinyl pressing in a plastic sleeve. Very collectable, though due to the (relatively) large amounts pressed, not extremely rare. There are two versions of this coloured vinyl pressing available and at least one black vinyl version. (The reason I say at least one is because it's possible, though I have never heard of one, that there may be a more conventional mono/stereo black vinyl promo 7" too - a

Pocket Calculator - Hungarian 7"

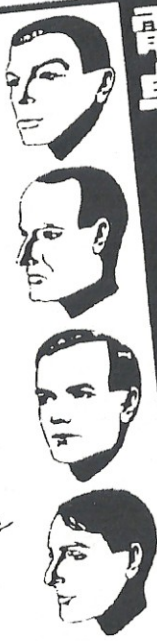
KRAFTWERK
POCKET CALCULATOR

PERITA
SPSH 10517
STEREO



MANUFACTURED IN HUNGARY
UNDER LICENSE FROM EMI RECORDS LTD
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クラフトワーク
電卓 クリング クリング プロダクション



この電卓は、クラフトワークの「たし算、ひいたし、掛け算、割り算」の4つの機能を持っています。

KRAFTWERK
POCKET CALCULATOR
ポケット・カルキュレーター

¥700

1981年 西暦にて1981
11月 1 日

Pocket Calculator - Japanese 7"

standard promo, from past experience.) Both of the coloured vinyl pressings are almost identical with only slight changes to denote its status as a promo. The vinyl colour is either fluorescent yellow or an extremely ghastly lime green; make your own mind up! The labels are, once again, yellow with black type but use a different design from other countries. The sleeves are made of a thin plastic with black print, using the standard sleeve designs on both sides, with minor differences in detail. The black vinyl copies do not have a picture sleeve.

Also of American origin is a promo-only 12" release featuring the full length 4' 55" cut of 'POCKET CALCULATOR' on side 1 with the edit of 'DENTAKU' on the flip. The sleeve is white with black print, again using the usual sleeve design but with additional info in small print. The labels are black with yellow type, for a change. Makes quite a difference to see the sleeve in white actually!

JAPAN

7" A: **DENTAKU (Edit) (4.34)** B: **POCKET CALCULATOR (Edit) (4.34)**
EMI *EMS17145* White label promo copies also available.

A little bit disappointing is the Japanese release as instead of the customary, completely different sleeve design that has graced other such Kraftwerk 7" releases from this country, they have chosen to use the standard yellow/black sleeve design. Unsurprisingly, the Japanese language rendition of the song, 'DENTAKU', occupies the 'A' side. The label design once again is based on the yellow and black design. A second version of this 7" is also available; the promo version. Very similar, but coming with a white label with black type, with additional text in Japanese, including what I presume to be the release date. Also, the standard green/white TOSHIBA EMI bag is replaced by a plain white one.

BRAZIL

7" A: **POCKET CALCULATOR (Edit) (4.33)** B: **COMPUTER WORLD (5.05)**
EMI *SDP-852*

Yes, a Brazilian release and yes, an appearance for 'COMPUTER WORLD' on the 'B' side of this 7". This does not feature a picture cover, coming instead in an EMI records bag. Label design is quite plain but different from other countries.

OTHER COUNTRIES

COLUMBIA; Details on this release are a bit vague but it does exist. It is a yellow vinyl 12" single that comes in an EMI company sleeve. Rarity value; MEGA!!

AUSTRALIA; No details at all on this but there surely must be an Australian release?

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Well, the big news is of course the 3 live dates that the band played in the U.K. in June. An article detailing these gigs can be found in the middle portion of this issue. In America, a new compilation CD called *'THE MODEL'* has been released, featuring material from the three LPs released on Capitol records. There is a limited edition cloth cover version, including inserts, available. As usual, news on Kraftwerk's recent activities and plans has been rather scarce of late. However, in an interview on Berlin Radio last October, Ralf Hutter mentioned that the band would be at work in the studio recording a new LP to be released in two years time. Rumour also has it that a second LP, *'THE MIX 2'* is to be released before the end of the year but as to when, details are unavailable. Also of note in the interview is that Ralf said that he would like to re-master the pre-'Autobahn' LPs, which would make it the first time that the bands first three LPs (*'KRAFTWERK 1'*, *'KRAFTWERK 2'* and *'RALF AND FLORIAN'*) have been released on CD and the first time that they will have been commercially available 'new' in over a decade. Time will tell if they do get round to re-issuing them...

In Holland, two LPs have been re-issued; *'RADIOACTIVITY'* and *'TRANS-EUROPE EXPRESS'*. Whether these have been re-mastered in any way is not known as yet. Also in Holland; this country is about to have a private fan club - *'Robotnik'* - very little details are available at present but a magazine and items may become available.

Inevitably, in the wake of the 1991 tours, new bootleg LPs have started to appear on the market. There is not enough space in this article to cover them in detail but here is a quick round up; *'HEUTE ABEND'* is a double CD set featuring tracks from the 1991 UK tour. A 2 LP picture disc set set called *'NEUE KRAFT'* is also available, featuring the 1991 Copenhagen gig. Another CD, *'HYPERCEREBRAL MACHINE'*, is also available, featuring the Firenze, Italy concert from 1981. This can also be found on a double LP called *'CENTRAL PASSAGE'*. Another LP, following *'THE RETURN OF DIE MENSCH MASCHINE'*, has appeared in Japan; *'SAVE YOUR SOFTWARE'* is a 6 track LP, pressed in clear vinyl, from the Bologna, Italy (7/2/90) concert.

Two CDs, *KRAFTWERK Part 1* and *KRAFTWERK Part 2* feature the 1991 Duesseldorf gig. A Japanese CD called 'NUMBERS' has appeared, featuring the Tokyo 1981 gig and features an excellent sleeve design. 'KRAFT BOX Vol.1' is a double LP set with the 1981 Munich gig and finally a CD featuring the Zurich 1991 concert is available, 'N1 TO ZURICH'.

It would appear that Kraftwerk are not very happy with the sudden glut of bootleg material, which is not surprising. If anything, this does prove that there is a huge demand for live material by one of the best live acts on the go.



Electric Music

On the *Electric Music* front, a lot has been happening. The first single was reported as due for release in May, called 'INFORMATION WANTS TO BE FREE'. Apparently, this is now to appear in September. It will contain 4 mixes, two of them by Electric Music and two by LFO. Three of these will be dance mixes and the fourth will

be a 'listening mix'. This is expected, by Warp records, to be a hit so expect publicity.

Mystery still surrounds who is *Electric Music*. There are two rumours of who the band are.

1. Karl Bartos, Wolfgang Flur, Emil Schult and a guy called Lofar.

2. Karl Bartos, Wolfgang Flur, Emil Schult and two members of a disbanded Duesseldorf industrial group called Rheingold

The band have also been busy with the re-issue of the Afrika Bambaata /Soul Sonic Force single 'PLANET ROCK'. Two 12" singles have been released, both with different mixes. They are currently available on import. *Tommy Boy/ZTT records*, cat nos. ZANG 29T and ZANG 29X.

Amongst the many mixes featured on these singles is one credited to Electric Music, the 9 minutes plus 'Classic' mix on the 'B' side of the first 12". (ZANG 29T)

Electric Music have a new PR man at their base in Duesseldorf called Lothar Manteuffel and one in the states called Doreen D'Agostino. Bartos and Flur have been in the USA recently working with Fred Maher on the band Information Society, who have enjoyed success in the USA. Their next release should have the contributions of Bartos/Flur and Maher and will appear on Tommy Boy records.

Paul Wilkinson

COMPILATION AND ON

AND ON AND ON AND ON

In recent years, the popularity amongst collectors for the numerous compilation LPs that have appeared, drawing their tracks from the LPs recorded by Kraftwerk for the Philips label, in Germany, and the UK equivalent, Vertigo, has grown so that these records are now very much in demand.

At long last, what we have here is a comprehensive guide to all of these rare, early compilations, the kind of article that should have been featured in 'Record Collector', 'Spiral Scratch', 'Music Collector' etc. YEARS ago. As most of these LPs are so scarce, it is worth investigating what each LP has to offer and give a run down of what music is to be found on the record as well as a description of the sleeve design etc. so that other collectors can know what value each LP is likely to be of to them. Special thanks, for help with this article go to Martin Avery, John Shilcock, Stewart Ord and Paul Wilkinson.

EXCELLER 8

Side One

RUCKZUCK (Edit) (7.29)

AUTOBAHN (Edit) (3.07)

TONGBIRGE (2.50)

KRISTALLO (6.17)

Vertigo 6360 629

Also released in Canada; Mercury 6449 004

Side Two

COMET MELODY 2 (Edit) (2.49)

KLING KLANG (Edit) (9.21)

VOM HIMMEL HOCH (Edit) (3.59)

STRATOVARIUS (Edit) (1.34)

'EXCELLER 8', despite the awful pun of the title, is probably the better of the two UK compilation LPs. The opening track, 'RUCKZUCK', loses its intro but is otherwise unchanged from the version to be found on 'KRAFTWERK 1'. This song is one of the best of the early Kraftwerk releases without a doubt and certainly deserves its place as the opening track on this 'Best of...' compilation. Next, we find the 7" edit of 'AUTOBAHN' as released in the UK. Edit is not the word! Butchered, more like. Trying to condense 22 1/2 minutes into just over 3 minutes is not on! Personally, I've never liked the UK edit much as it is too disjointed and obviously 'tacked together'. Far better is the edit used in both America and West Germany which features a far more sympathetic treatment, dwelling on longer portions of the song and sacrificing the urge to cram all of the various sections of the song into a seventh of its original length. Completing side one are two songs from the

'RALF AND FLORIAN' LP, namely 'TONGEBIRGE' and 'KRISTALLO'. Both are unaltered from their initial release.

On side two we find a second extract from the 'AUTOBAHN' LP, the 7" edit of 'COMET MELODY 2'. It is worth noting that the UK and West German edits of this song differ, the UK version being shorter and featuring a truncated intro. This version appeared on a 7" single, as a follow up to 'AUTOBAHN', and again in 1981 to promote the second of the Vertigo compilations, 'ELEKTRO KINETIK'. Side two continues with an edited 'KLING KLANG' (the only track to be lifted from 'KRAFTWERK 2') though the edit is not too severe I suppose, most of the track remains intact. The same can hardly be said for the last two portions of this LP, both being brief extracts from the two lengthiest tracks off the 'KRAFTWERK' LP ; 'VOM HIMMEL HOCH' and 'STRATOVARIUS'. It is the latter track that comes off worst; over 12 minutes long originally - merely a minute and a half is present here! 'VOM HIMMEL HOCH' fares better, with the first four minutes (the 'doodlebug'/V2 sounds) present. As a compilation, this LP gives a very misleading representation of the bands first LP - having heard the short edits of 'VOM HIMMEL HOCH' and 'STRATOVARIUS' first it was very surprising to hear the full length renditions! I was expecting 10 minutes of V2's in 'VOM HIMMEL HOCH'!

The sleeve design capitalises on the motoring theme of 'AUTOBAHN', being a rather colourful night-time painting of a road with oncoming headlights in the distance beneath very arty clouds. The labels are the later 'spaceship' Vertigo design. There are also white label 'test pressings' of this UK LP to be found.

The Canadian issue of this LP is very similar to its UK counterpart but there are various differences; the sleeve is not 'textured' like the UK pressings and the rear of the sleeve does not feature the three miniature LP sleeve illustrations. Also, a totally different label design, featuring a cityscape photo, is used. I believe that there may also be a French pressing of this LP available.

DOPPELALBUM

Side One

AUTOBAHN (22.36)

Side Three

KLING KLANG (17.36)

KOMETENMELODIE 2 (5.44)

Side Two

WELLENLANGE (9.40)

VOM HIMMEL HOCH (10.12)

Side Four

STRATOVARIUS (12.10)

RUCKZUCK (7.47)

Philips 6623 057

Highrail



Doppelalbum

A West German compilation, from 1975 I believe. The sleeve design is based on the UK version of the 'AUTOBAHN' LP sleeve; the 'motorway' road sign. With it being a double album it features a gatefold sleeve; in the centre you will find a colour photo of a row of red/white traffic cones in front of a power station! Very Kraftwerk!

None of the songs on 'DOPPELALBUM' have been edited in any way from their original LP releases. Again, its an odd kind of selection, with no songs at all from the 'RALF AND FLORIAN' LP. This LP is probably one of the less elusive of the early compilations as it certainly has the least to offer in terms of interesting edits / sleeve design etc. Cassette copies can also be found. (Philips 7581 435).

POP LIONS - AUTOBAHN

Side One

AUTOBAHN (Edit) (6.30)
ELEKTRISCHES ROULETTE (4.19)
TONGEBIRGE (2.50)
MORGENSPAZIERGANG (4.00)

Fontana 6443 348

Side Two

TANZMUSIK (6.34)
KOMETENMELODIE 1 (6.20)
MITTERNACHT (3.40)

A West German release from 1976, 'POP LIONS - AUTOBAHN' features a selection of tracks from the 'RALF AND FLORIAN' and 'AUTOBAHN' LPs. All of the tracks featured are unaltered from their original versions except for 'AUTOBAHN'; surprisingly, it is not the 7" edit that is included. It is actually the first 6 1/2 minutes of the song, faded out at the end. A very odd kind of edit!

The sleeve design is a bit of a hotch-potch. The front is dark blue and silver with the photo as used on the West German release of 'RALF AND FLORIAN' (but tinted with various colours here) and a rather tacky looking illustration of a lion strumming (or attacking!) an electric guitar at the top. The familiar red/white traffic cone also manages to make an appearance! This LP is one of the rarer items to track down but should not prove too difficult. A cassette version is also available. (Fontana 7252 231)

HIGH RAIL

Side One

AUTOBAHN (6.30)
KOMETENMELODIE 2 (5.44)
VOM HIMMEL HOCH (10.12)
Fontana 9294 124

Side Two

RUCKZUCK (7.47)
SPULE 4 (5.20)
WELLENLANGE (9.40)

Yet another West German compilation! A later release (1978/79, I believe), the sleeve design draws its inspiration from 'TRANS-EUROPE EXPRESS' no doubt, what with its very arty 'train' design! This seems to be regarded as one of the rarer of the early compilations, now much sought after, which I personally find a bit surprising as I can recall back in 1981 it seemed to be the most common of the foreign compilation LPs to be found in the local record shops - and let's face it, Aberdeen is not the Mecca of record collecting! So it must have been widely available elsewhere too. It is a lot better than the other compilations as it would seem to have benefited from a little bit more inspiration; some good sleeve notes are found on the reverse of the sleeve and the sleeve design itself is very nice. Other than the edit of 'AUTOBAHN' (which is the same as to be found on the 'POP LIONS' LP), the other songs are unaltered from the originals.

AUTOBAHN

Same track listing as 'DOPPELALBUM'
Philips 6623 136

A French double compilation LP, very much their own version of 'DOPPELALBUM', as it features an identical track listing, in the exact same running order. However, when it comes to the sleeve design, it is very different from the German LP. This LP features the same picture on the front as the other French compilation LP ('A TOUT COLLECTION') of Ralf and Florian sitting behind their respective instruments in the studio, though the graphics are quite different from that LP; and with it being a double LP, this features a gatefold sleeve which includes one photo each of Ralf and Florian playing live, from early in their career, in the centre of the sleeve. Also, there is a mis-spelling of one track, 'Wellenklange'??!

This release seems to be scarcer than the German 'DOPPELALBUM', even though it is quite similar. It certainly has a more interesting sleeve design which maybe explains its rarity.

A TOUT COLLECTION

Side One

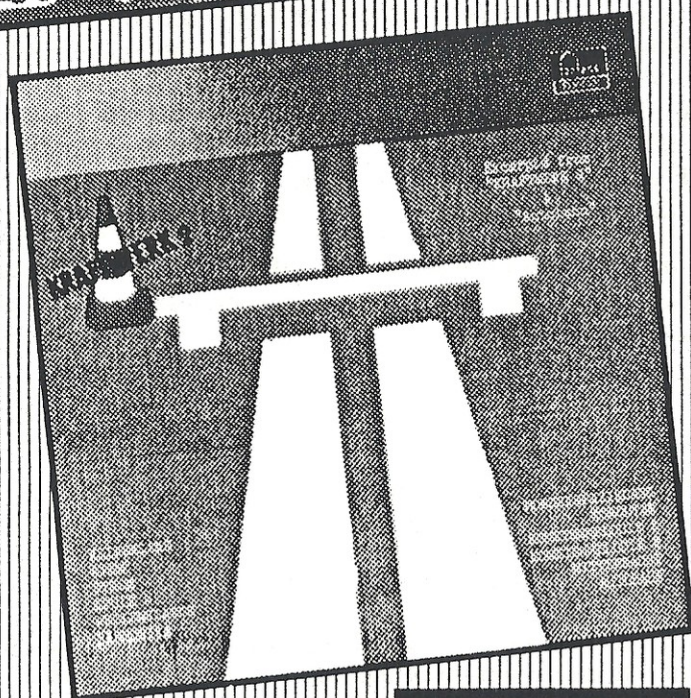
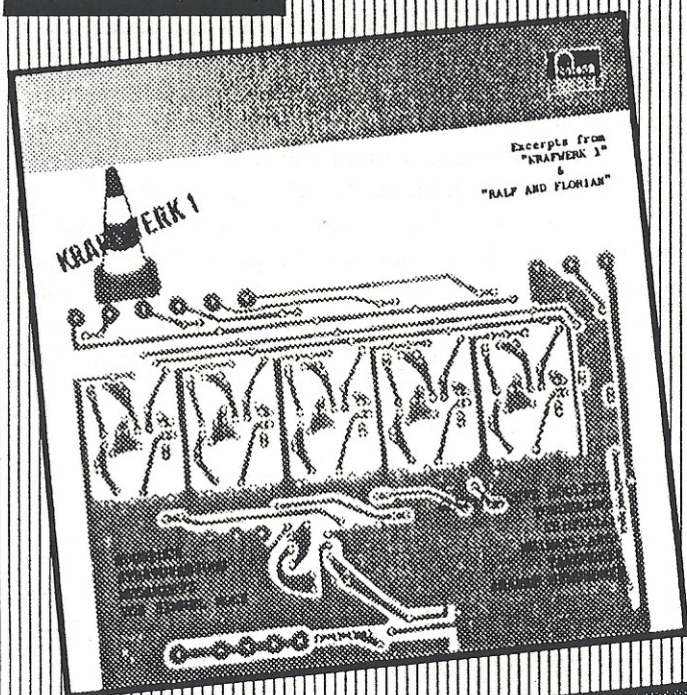
KOMETENMELODIE 2 (5.44)
HEIMATKLANGE (3.45)
TANZMUSIK (6.34)
Philips 9294 803

Side Two

KLING KLANG (17.36)

Another LP from France and judging by the credits I would guess that 1976 is the year of release. The front of the sleeve features the colour pic of Ralf and Florian that is to be found on the rear of the very same UK LP sleeve (the colourful 'in the

Kraftwerk 1 (Italian)



Kraftwerk 2 (Italian)

studio' shot enlarged to fill the whole sleeve) and once again the traffic cone logo manages to reappear! Only four tracks, 'KOMETENMELODIE 2' from 'AUTOBAHN', two tracks from 'RALF AND FLORIAN' and the very long 'KLING KLANG' from 'KRAFTWERK 2'; difficult to see this LP converting the hitherto impartial listener into a Kraftwerk devotee! Nice colourful sleeve though!

K R A F T W E R K 1

EXCERPTS FROM KRAFTWERK 1 AND RALF & FLORIAN

Side One

RUCKZUCK (Edit)(3.57)
STRATOVARIUS (Edit) (7.50)
MEGAHERTZ (Edit) (7.20)
VOM HIMMEL HOCH (Edit) (3.43)

Side Two

ELEKTRISCHES ROULETTE (4.20)
TONGEBIRGE (2.50)
KRISTALLO (Edit) (1.35)
HEIMATKLANGE (3.45)
TANZMUSIK (Edit) (3.35)
ANANAS SYMPHONIE (Edit) (6.45)

Fontana 9286 875

A very odd Italian release this, along with its companion volume. As you may well guess just by looking at the track listing, the songs have been edited, to fit onto a single LP. The record company have certainly done their best to condense two LPs into one as all of the songs from each LP are included.

The edits begin with 'RUCKZUCK', cut to about half its normal length, with the weird middle bit missed out, a bit of a pity because that's my favourite bit, with all the drums going bananas through the flanger! Next up is 'STRATOVARIUS' (printed as 'Stratovarious' on the sleeve!) which is similarly edited.

My favourite bit of this LP then follows; as normal, 'STRATOVARIUS' comes to sudden stop, but the way that this LP has been edited it merges instantly into 'MEGAHERZ' (again, on the sleeve, 'Megahertz' is printed!) which makes for a really nice touch, as the start of this song (i.e. the 'machine' being switched on) has been edited out and this segue is worth hearing. 'VOM HIMMEL HOCH' is like the UK 'B' side version; the V2/'Doodlebug' sounds only. And it then becomes obvious that the sleeve designer is going for a record amount of spelling mistakes!

Over on side two we find that three of the songs ('ELEKTRISCHES ROULETTE', 'TONGEBIRGE' and 'HEIMATKLANGE') have been left alone, unedited. Of the others, 'KRISTALLO' features only the 'speeded-up' portion and the slow, backwards end section for all of a minute and a half! 'TANZMUSIK' starts off as normal for a few seconds then jumps well into the song and continues until the end from their. Finally, 'ANANAS SYMPHONIE' features a highly edited selection of its original thirteen minutes plus running time!

The sleeve design is certainly quite colourful. The top of the sleeve features a band of colour, red fading into yellow. The main portion of the sleeve uses the 'circuit board' design, as used on the UK release of 'RALF AND FLORIAN', but in a dark pink colour against a white background. On top of this is the track listing for the LP, in black 'typewriter' style lettering. Above this 'circuit board' is the red and white traffic cone logo, with the LP subtitle, in the same 'typewriter' lettering, on the opposite side. As you may have noticed, there are a number of spelling mistakes!

I've not seen either of the Italian compilation LPs advertised for sale very much though the last time I did £50 each was the asking price! It seems to be one of those LPs which is difficult to price, as it appears for sale so infrequently. Also, I cannot say when the year of release was though it's more than likely to be the mid 70's.

K R A F T W E R K 2

EXCERPTS FROM KRAFTWERK 2 AND AUTOBAHN

Side One

KLING KLANG (Edit) (9.00)
 ATEM (2.55)
 STROM (3.50)
 SPULE 4 (Edit) (1.50)
 WELLENLANGE (Edit) (1.35)
 HARMONIKA (3.17)

Side Two

MORGENSPAZIERGANG (Edit) (1.50)
 KOHOUTEK 1 (4.05)
 KOMETENMELODIE 1 (Edit) (1.15)
 KOMETENMELODIE 2 (Edit) (3.05)
 MITTERNACHT (3.40)
 AUTOBAHN (Edit) (9.00)

Fontana 9286 876

The companion volume to the previous release. Again, it's a case of cramming as much as possible onto the LP to give a taster of each of the LPs; the disadvantage of course is that the songs end up being edited beyond belief! These edits are unique to these LPs, which is probably just as well! Of particular note on this LP is the inclusion of 'KOHOUTEK 1' which is the only LP release for this song as far as I know. The LP starts off with 'KLING KLANG', which features most of the song - from the bells at the start up to the point where it slows down and comes to a halt. The next two tracks are unaltered from their original formats but the two which follow this, 'SPULE 4' and 'WELLENLANGE', are drastically edited! Side two starts off with the pastoral tones of 'MORGENSPAZIERGANG', which don't last long! Just as the song has 'built up', before it then launches into the familiar melody (as played on the flute, by Florian) the song finishes! Crazy edit! Next up is the only appearance on LP of 'KOHOUTEK 1', the legendary debut West German 45 from 1973. This appears unaltered from its original 'A' side release. Following on this theme, we next find 'KOMETENMELODIE 1', though not for long!! A mere minute and a quarter of the start

is present! Just as the 'booms' appear the song segues into its more uptempo sister, 'KOMETENMELODIE 2', which appears in an edit similar to that used on the West German 7" releases. 'MITTERNACHT' is unaltered from the original LP version and the side finishes off with 'AUTOBAHN' which like the rest of the edits is unique to this Italian LP, featuring most of the early part of the song before suddenly jumping to the end section!

The sleeve of this LP is of a matching style to its companion. The illustration that takes up most of the front of the sleeve on this LP is the blue and white motorway sign/symbol, as found on the original UK LP release of 'AUTOBAHN'. This time, the 'traffic cone' logo is green and white. The reverse of both sleeves are very similar, featuring various different sleeves from the same series of compilation LPs (including both Kraftwerk LPs) and the track details to the right.

ELEKTRO KINETIK

Side One

AUTOBAHN (Edit) (6.35)
ANANAS SYMPHONIE (Edit) (7.34)
STROM (Edit) (3.02)
MITTERNACHT (3.40)
Vertigo 6449 066

Side Two

KOMETENMELODIE 2 (5.44)
HEIMATKLANGE (3.45)
TANZMUSIK (6.34)
SPULE 4 (5.20)

The second of the UK compilations, this one from 1981 as part of the Vertigo 'Reflections' series. The sleeve design is sparse; white with a couple of small, coloured patches and black titles. The label is a much later, orange coloured Vertigo design, neither the black/white spiral nor the 'spaceships'. On the musical front we find that some of the songs have been edited, just like on the earlier UK LP 'EXCELLER 8'. Most notable is the edit of 'ANANAS SYMPHONIE', originally from the 'RALF AND FLORIAN' LP. The edit of 'AUTOBAHN' is almost the same as used on the German compilations 'POP LIONS-AUTOBAHN' and 'HIGHRAIL' but it benefits from a better ending on this LP as it does not fade out in quite the same way. Surprisingly, there are no selections from the 'KRAFTWERK 1' LP to be found here.

This proved to be the last of the compilations milked from the Vertigo years as within a year or so, Kraftwerk had bought the rights to all of their earlier material back from Phonogram. Unfortunately, this move has also had the effect of making all of the material originally recorded for Vertigo, except for the 'AUTOBAHN' LP, unavailable for over a decade now. The good news is that Ralf Hutter has mentioned, in a Berlin radio interview, that there are plans to digitally re-master and re-issue all of this early material in the near future. Whether we will see any compilations released for this re-issue programme awaits to be seen...

The Kraftwerk Convention, January 24th 1992

by Ian Calder

Back in January of this year the first Convention for Kraftwerk fans was held at a hotel in Blackpool. Hopefully, this will turn out to be an annual event and Convention number 2 is provisionally scheduled for next February.

So, what went on at the Convention? Well, Kraftwerk fans from all over the country attended (and not only this country!) and it was a very good opportunity for fans to chat, share opinions, make new contacts, pass round items of rare Kraftwerk material for others to see etc. In the afternoon some rare Kraftwerk videos were shown, a lot of which most Kraftwerk collectors will not have seen before,

including the very rare 'Showroom Dummies' video which was possibly the most popular along with the 1991 German TV appearance of 'The Robots', though the 1975 archive 'Tomorrow's World' clip might well have beaten both. Some fans had brought along some items to swap, though this may prove more popular next year now that fans have a better idea of what to expect from the Convention. And of course, the first issue of 'AKTIVITÄT' was produced specifically to co-incide with the Convention. With it being the first time it was by no means a total success.

There was some disappointment with the absence of any dealers with Kraftwerk records/tapes for sale and the video show did not have the impact that it should have due to the TV/video gremlins. But these problems should improve with the next convention. If dealers with Kraftwerk items for sale realise that there is going to be a good number of Kraftwerk fans in the same place at the same time then it would be silly for them to miss out on that kind of opportunity.

All in all though, if you're a Kraftwerk fan and you want to meet up with like-minded fans you should be there next year!

did you know?

1. ...THAT THE STAGE SET FOR THE 1975 TOUR, WITH THE NEON LIGHTS THAT ARE PLACED BEHIND THE GROUP (AS STILL USED TO THIS DAY) WERE DESIGNED BY EMIL SCHULT, AS WELL AS THE NEON NAME SIGNS (NOW SADLY MISSED!)...
2. ...THAT RALF HUTTER WAS BORN IN 1946 IN KREFELD, WEST GERMANY AND WAS 22 WHEN HE MET FLORIAN SCHNEIDER...
3. ...THAT AROUND THE KLING KLANG RECORDING CONSOLE THERE ARE MASTER CLOCKS WHICH ALLOWS ANY PLAYER TO CHOOSE THE TEMPO FOR THE NEXT PIECE OF MUSIC.

Paul Wilkinson

THE RETURN OF DIE MENSCH MASCHINE

by Ian Calder and Paul Wilkinson

JUNE 1992 SAW THE RETURN OF KRAFTWERK TO PLAY 3 CONCERTS, LESS THAN A YEAR AFTER THEIR LAST LIVE APPEARANCES IN THE U.K. AS SEEMS TO BE THE NORM WITH KRAFTWERK NOWADAYS, NEWS OF THE GIGS CAME WITH LITTLE OR NO NOTICE. INITIALLY, IT HAD BEEN RUMOURED FOR A NUMBER OF WEEKS PREVIOUSLY THAT KRAFTWERK WERE TO TAKE PART IN A PROPOSED CONCERT FOR THE BENEFIT OF THE GREENPEACE ANTI-SELLAFIELD CAMPAIGN (REACT!) ALONG WITH U2 AND PUBLIC ENEMY, TO BE HELD IN MANCHESTER.

ON MONDAY THE 1ST OF JUNE, THE DETAILS OF THE GREENPEACE CONCERT WERE ANNOUNCED TO THE WORLD; THE EVENT WAS TO TAKE PLACE AT THE G-MEX CENTRE IN MANCHESTER ON THE 19TH OF JUNE AND KRAFTWERK WERE INCLUDED ON THE BILL, ALONG WITH U2, PUBLIC ENEMY AND BAD II. UNFORTUNATELY, BUT INEVITABLY, WITH U2 PRESENT IT WAS OBVIOUS THAT DEMAND FOR TICKETS WOULD BE HIGH. THE RESULT; ONLY PERSONAL CALLERS TO THE MANCHESTER APOLLO BOX OFFICE FROM 5PM ONWARD FROM JUNE THE 1ST WOULD BE SOLD TICKETS. NO CREDIT CARD OR MAIL ORDER BOOKINGS ACCEPTED. UNSURPRISINGLY, TICKETS SOLD-OUT QUICKLY.

HOWEVER, THE GOOD NEWS CAME IN THE FORM OF TWO LOW-KEY WARM-UP DATES BY KRAFTWERK; IN NORWICH (AT THE U.E.A.) ON THE 17TH AND IN LEICESTER THE FOLLOWING DAY (AT THE LEICESTER POLYTECHNIC ARENA). NEWS OF THE TWO GIGS WAS SPREAD AMONGST MUCH OF THE KRAFTWERK FRATERNITY THAT HAD ATTENDED THE CONVENTION BACK IN JANUARY, WITH THE RESULT THAT A GOOD FEW FAMILIAR FACES WERE ABLE TO MEET UP ONCE MORE, AT ONE GIG OR THE OTHER, OR EVEN AT BOTH! BEARING IN MIND THAT BOTH OF THE VENUES ARE QUITE SMALL, BOTH NIGHTS WERE WELL ATTENDED; THE LEICESTER GIG HAD IN FACT BEEN REPORTED IN THE NME (THOUGH WHERE THE RUMOURED 'THREE HOUR MARATHON SET' CAME FROM IS ANYBODY'S GUESS AS IT NEVER HAPPENED!)

LIVE AT THE U.E.A. - NORWICH - 17.6.92

The Kraftwerk's entourage had made it to Norwich, as the numerous large vehicles in the car park and the faint sounds of 'THE ROBOTS', 'NUMBERS' and 'COMPUTER WORLD', audible to the queue now gathering outside, testified to.

Was it really to happen, I wondered? Less than two and a half weeks previously was when I had learned of the possibility of these warm-up gigs that were to take place and it seemed incredible that having waited ten years before seeing them live for the first time last year I would now be seeing them again, less than a year after their last U.K. shows.

Yes, it was to happen! As the doors were eventually opened, the crowd made their way inside. The space at the very front of the stage was swiftly annexed by the keenest fans and as ever, the black drapes masked the stage. At the back, a small merchandise stall was set up, selling three different designs of T-shirt, altered from last years designs.

After some time, the familiar electronic bleeps that Kraftwerk have employed since the 1981 tours as some kind of subtle hint that the show's on its way were becoming audible; all part of the ritual.....

Then, the electronic voice announces the return of 'Die Mensch Maschine...Kraftwerk' and following that the first note of 'THE ROBOTS' is heard as the drapes are removed and it becomes obvious that 'Kling Klang' has made it from Dusseldorf once more, though in a different configuration to previous; all four members will be standing face-on to the crowd and will be very near, judging by how close 'Kling Klang' is.

But first, 'THE ROBOTS'. Like last year, the four, large size video screens lower to reveal the bands robotic doppelgangers, waiting to engage in their electronic ballet dance, though there were changes this year, most notably the Russian word ROBOTNIK projected throughout their 'dance'. Unlike the German tour last year, the necessary change has been made so that the newest member of Kraftwerk, Henning Schmitz (having replaced Fernando Abrantes) is represented in this robotic 'swan lake'! The robots performed faultlessly tonight.

As 'THE ROBOTS' fades out and the video screens return, the familiar, hypnotic 'eins, zwei, drei, vier' count of 'NUMBERS' commences and the

insistent beat of the song comes to life, followed by the band entering the stage one by one to take up their places at their stations.

Once again, it's spectacular stuff, the familiar rhythm blending with the number count, synchronising with the video backdrops perfectly, then merging into the melody of 'COMPUTER WORLD' to a large cheer as ever. These two songs really show Kraftwerk at their finest, the melodies, sounds and voices of 'COMPUTER WORLD' delivered faultlessly. The more I hear them, the more I wish that they had been included on 'THE MIX'. In particular, 'COMPUTER WORLD' benefited from some very nice little rhythmical pauses now present. As the cheers subside, Ralf counts in 'THE MODEL', still very similar to its recorded form, other than for the heavy rhythmical backing now employed. Ralf is in good form tonight, the vocals are excellent. In the background, the four video screens parade the black and white archive films of catwalkers from a glamorous, bygone age, vamping it up. The lighting is different this year though, with clear, crisp white light illuminating the stage, showing the group off to full potential and harmonising with the screens perfectly. This effect was first seen on last years European tour.

From the left of the stage we have Ralf Hutter, Henning Schmitz, Fritz Hilpert and, of course, Florian Schneider. As ever, the lighting on stage is subdued, much of it coming from the video screens. It's all impressive stuff! Between songs the stage is in near darkness, save for the occasional camera flash.

Next up, the red white and blue sleeve design for 'TOUR DE FRANCE' flickers onto the screens as a new, slow intro to the song unfurls, to the delight of the crowd. It's a nice start to the song, first heard on the European tour late last year. As the song progresses the ever present black and white archives are plundered once more, on a cycling theme this time contrasted with the bright colours that now illuminate the stage. It's an excellent version of one Kraftwerk's finest songs.

The same comment can hardly be reserved for what follows. 'AUTOBAHN' begins well enough, as the blue fluorescent tubes activate and merge with the blue and white road signs, silhouetting each Kraftwerk member against their video screen. As the rhythm kicks into life things begin to go awry; the synths are way out of tune with each other and the wrong sounds seem to be triggered at the wrong time. Whether they are experimenting or not is unclear but the look on Ralf's face as he stares at Florian suggests that he's not very amused either way! Things come together but go amiss later on in the song once more. There are some differences with the video backdrops for this

song, in comparison to last year; at one point video's 1 and 3 show one sequence of film while video's 2 and 4 show something different; it's an interesting effect which could be tried out more often perhaps?

There's a good atmosphere tonight between band and crowd. Often you won't get any between song comments from Ralf all night. Various comments from members of the audience provoke laughter from the rest. In particular, before the band launch into 'RADIOACTIVITY' there are numerous shouts offering to buy any spare tickets that the band may have for the 'Stop Sellafield' gig. As someone shouts 'I'll meet you outside' it's met with Ralf's reply of 'I'll walk in through the back entrance'!

With that, 'RADIOACTIVITY' commences, with a different start from last year, just the electronic voice chewing the syllables of each word; 'TSCHERN-O-BEEL' - 'HARR-EES-BURG' - 'SELL-A-FE-ILD' - 'HEE-RO-SHEE-MA', devoid of the music until the 'morse code' signals start. Good stuff! The stage lights now emit a purple glow as the videos display the various graphics chosen to illustrate the song, with some new additions to reinforce the lyrics; 'CHAIN REACTION' and 'CONTAMINATED POPULATION'. But that's not all! As Florian and Fritz turn round to face the audience they're alright! Small LEDs fitted onto their ties pulse on and off in a faint red glow. Nice touch!

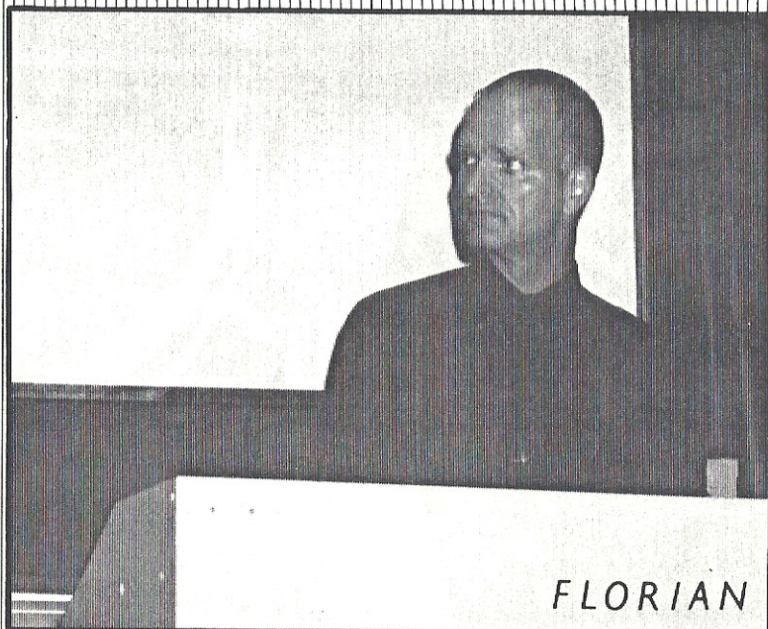
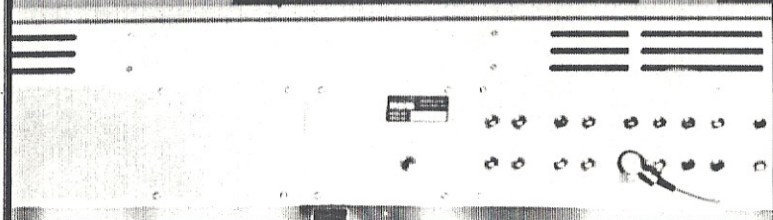
As the song ends, more shouts in hope of free tickets are to be heard, as well as "Like the tie Florian"! And with that 'TRANS-EUROPE EXPRESS' commences and the railway tracks spin round dizzily in the background. They like their archive films, don't they! The start is different tonight though, with the electronic TRANS-EUROPE-EXPRESS words only, before Fritz presses the magic button and the rest of the music commences. I remember that during last years tour, Fritz would keep an eye on the video screens during 'METAL ON METAL' to synchronise the images on screen to his electronic percussion; not tonight though. Again it's another fine rendition of one of Kraftwerk's finest songs, though I'm puzzled at the absence of David Bowie and Iggy Pop from the T.E.E. nowadays!

Again, darkness between songs and now the shouts are for various Kraftwerk oldies; 'Neon Lights!' 'Hall of Mirrors!' 'Vom Himmel Hoch'!!!

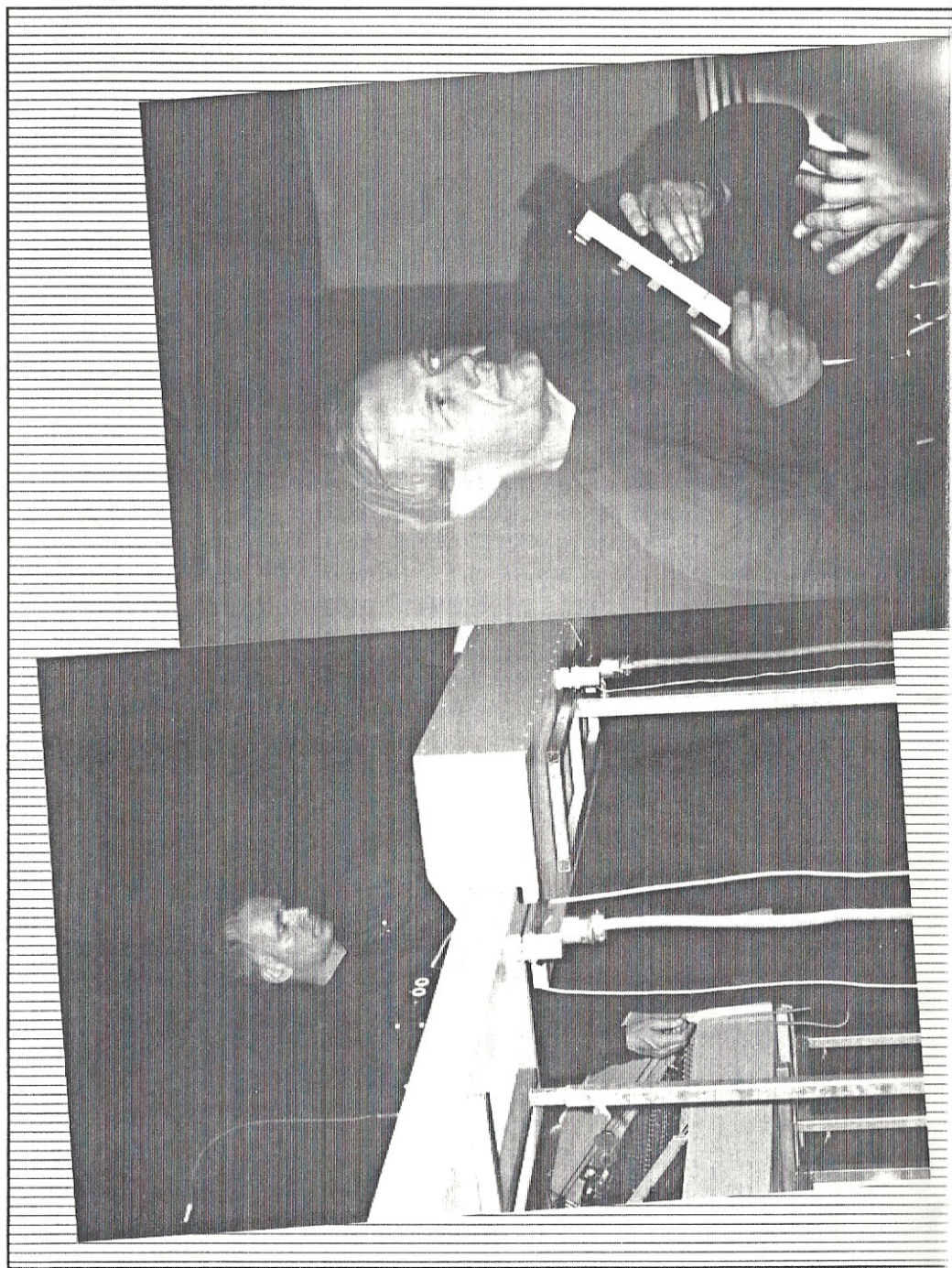
"You know all the songs", deadpans Ralf!

Instead of these we get 'MUSIC NON STOP'. This song is without a doubt one of the nightly improvisation sessions for the band (along with 'POCKET CALCULATOR') as it never seems to be the same two nights running! Sadly,

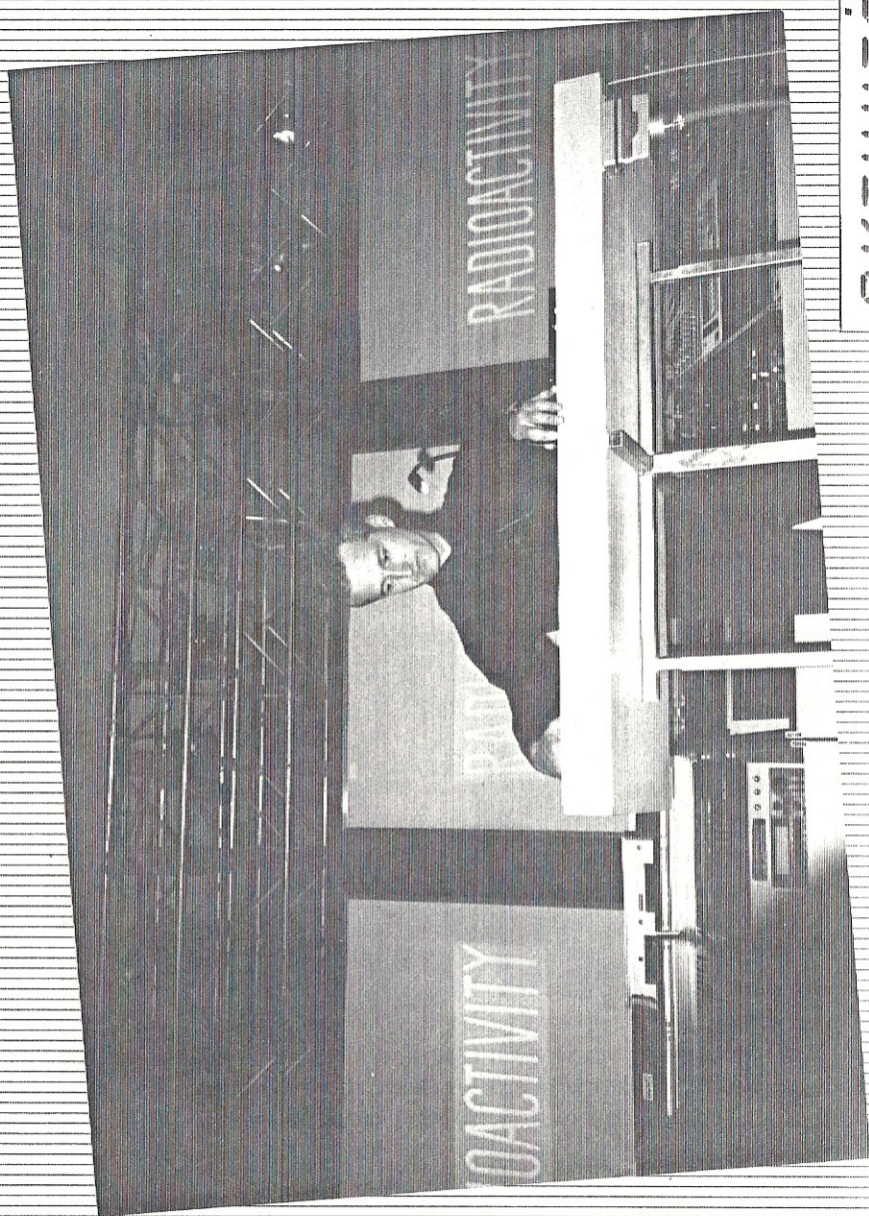
RALF



FLORIAN



ASTUTAT



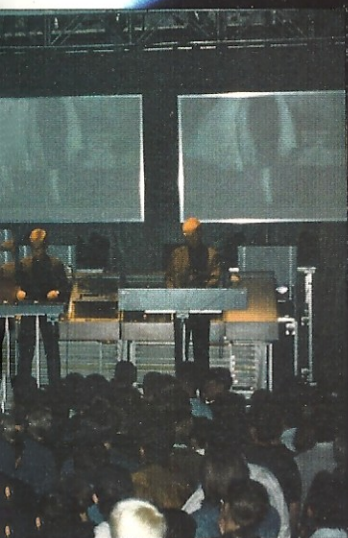


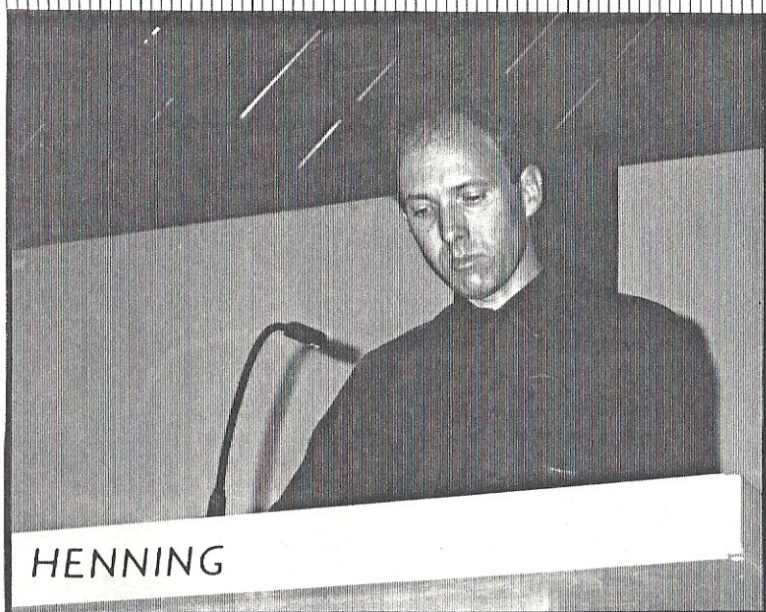
ALL PHOTOGRAPHS ARE FROM THE NORWICH AND LEICESTER GIGS.
PHOTOGRAPHS TAKEN BY: IAN CALDER (1,2,3,4), MARTIN LYNCH (5), JOHN SHILCOCK (6)
AND PAUL WILKINSON (7)



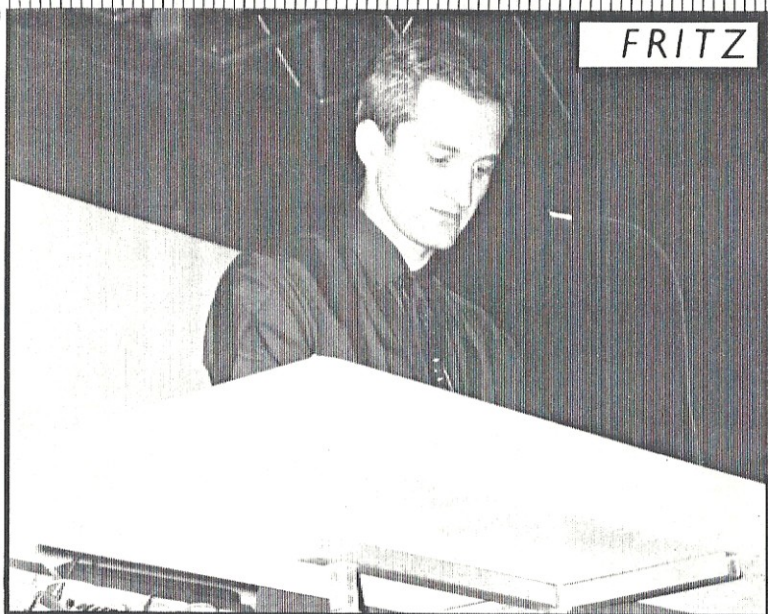


AKTIVITÄT





HENNING



FRITZ

they seem to have dropped the spooky keyboard piece that was present from last years tours, but otherwise it's a good version, though much shorter than usual. In the background, excerpts from the promo video are displayed and I'm glad to see the little bit where the three dimensional musical notes appear to spill over from video screen to video screen is still present; a personal favourite. Like last year, the band exit the stage one by one, each receiving a cheer as they depart; Florian first followed by Fritz, then Henning. As Ralf removes his headset/mic. the music continues as the cheers multiply and once more the black drapes return to swathe the stage; darkness once more.

The house lights don't come on, so it's pretty certain that they'll be back on for more and indeed they are, launching into 'HOMECOMPUTER' as the curtains part to reveal the dimly lit stage. I have to say that this song has benefited from the more forceful backbeat (a la 'Numbers') now employed. Also, this is one of my favourites for the video backdrops; all those coloured computer components zooming around. Things aren't quite right though; some kind of high pitched electronic whine can be heard, which seems to be caused by the strong green neon lights, which sends Florian into a spell of swapping leads and wires about. As the song continues, Ralf lapses into a verse of 'Heimcomputer'

Staying in place, the band next perform 'COMPUTER LOVE'; another colourful display courtesy of the video screens; spectrum analyser's agogo in full colour. It's one of the few songs where Fritz is equipped with drum sticks to add little flourishes of electronic percussion. The song remains pretty well faithful to the version presented on 'THE MIX' and as the song comes to a halt the curtains close once more...

After what seems like ages, the opening melody of 'POCKET CALCULATOR' can be heard from behind the drapes along with some impatient bleeps...and then the four Kraftwerker's are there, only feet away, equipped with their mini-keyboards/sequencers, with Ralf treating us to some updated hybrid of the hand jive when not singing the words! Always a highlight of a Kraftwerk concert is this song and tonight is no exception. Alas, for those at the very front, the band don't pass round the keyboards to the audience tonight, though Ralf does enquire to the audience, "Do they have music courses at the university?" And as the music continues, the curtains slowly close, for the last time tonight...and with some final keyboard 'splurges' the music is over. Despite the roar of the crowd, the house lights come on and the show is over. But what a show!

LEICESTER POLYTECHNIC ARENA - 18.6.92

The second of the two warm-up dates was at a similar venue, in Leicester. As before, tickets were on sale at the door and a queue was beginning to form from early on. Long before the gig, those gathering outside were treated to the sight of Florian, leaning outside a window in the venue, holding a conversation on a portable 'phone while the music for 'The Robots' could be heard thumping away. Within a few minutes he was gone!

For this gig the band played the same set of songs, in the same order, as for the earlier gig. 'AUTOBAHN' was much improved, though still shorter than the version found on 'The Mix'; the funky little keyboard part that follows the doppler-effect engine roars is absent as is the electronic yodelling! There was problems for Fritz though, who seemed to have difficulties starting the rhythm for the song, shrugging his shoulders as still no rhythm was heard while the music continued.....Suddenly he swung round and pressed a switch on his drum board and off it went, with a slightly different (and very good) drum beat. During 'RADIOACTIVITY' all four band members sported the LED ties, much to the approval of the crowd. 'TRANS-EUROPE EXPRESS' started off differently from Norwich, with the familiar rhythm starting the song and this was also used at G-MEX. Although there were no between-song comments from Ralf a good atmosphere was present in the crowd, lots of shouting and dancing and during 'POCKET CALCULATOR' the band did offer their keyboard/sequencers to the crowd for a small period of audience participation, while Ralf added the comment that "anybody can make electronic music"!

Minor differences were noticeable with the video projections and at the start of the show there was a longer period before the appearance of the robots which gave the opportunity to show part of the animated 'robot dance' video sequence.

On both nights, if you waited for long enough after the gig, you could have had the opportunity to meet Ralf, who dutifully signed autographs and answered questions, for a few minutes, before all four members head off into the distance in their white Ford Transit van...

Set list for both Norwich and Leicester;

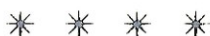
THE ROBOTS, NUMBERS, COMPUTER WORLD, THE MODEL, TOUR DE FRANCE, AUTOBAHN, RADIOACTIVITY, TRANS-EUROPE EXPRESS - ABZUG - METAL ON METAL, MUSIC NON STOP, HOME COMPUTER, COMPUTER LOVE and POCKET CALCULATOR.

"STOP SELLAFIELD"-MANCHESTER G-MEX-19.6.92

From the Kraftwerk point of view, the 'Stop Sellafield' show was something of an anti-climax. Bearing in mind that this show was the main reason why the band were in England, it must have been disappointing for them to play to a largely empty hall, with few of those present actually there to see Kraftwerk...

From the reports that I've heard, there was no atmosphere to the performance when Kraftwerk were on stage, which must have been in stark comparison to both the band and to the fans who had also been at the two warm-up shows. It was no surprise though, I suppose, as Kraftwerk were the first band on, taking to the stage at about 6.30 pm and finishing by about 7.15.

The band played a similar set list to the warm-up gigs, except that they stopped after 'Trans-Europe Express'; so they did not play 'Music Non Stop', 'Home Computer', 'Computer Love' and 'Pocket Calculator'. The concert was filmed for TV and it seems likely by the time that this issue is printed that highlights of the gig will have been shown on some, perhaps all, ITV regions. Apparently, Florian was less than happy about some of the cameraman's angles and was seen to make his feelings clear in a very graphic display of, ahem, 'body language'! Bet you won't see that on TV!



Live tape recordings of all three concerts have since surfaced and while reading the classified ads in last weeks NME I noticed that a VIDEO of the Leicester show was being offered for sale! Many fans no doubt thought that last years tour would probably be the last time that Kraftwerk would play live for quite a few years, if not indeed for the last time. But they've surprised everyone with these unexpected gigs and all I can say is I'm glad! They've proved once more what an excellent live act they are and I just hope that it's not too long till I next see them live. Here's to the next time Ralf, Florian, Fritz and Henning!

Set list for Manchester G-MEX

THE ROBOTS, NUMBERS, COMPUTER WORLD, THE MODEL, TOUR DE FRANCE, AUTOBAHN, RADIOACTIVITY, TRANS-EUROPE EXPRESS - ABZUG - METAL ON METAL.

What a difference 10 years makes??

John Shilcock reflects on the changes between the live shows that he saw in 1981 and 1991.

The bleep, blops had been going on for some time, the volume slowly rising. Was this to be the start of a new song, previously unheard?

The lights went down, the audience took the roof off, things were about to begin. We had waited a long time for this. Then that amazing computer voice introduced KRAFTWERK.

As the first notes of NUMBERS started, I was gone and so too were the hundreds of people around me. The curtains were pulled back to reveal the self illuminating KLING KLANG.

After a few bars the group members came onstage, from our right to left, one at a time. They settled behind their podiums and brought NUMBERS to life. Four neon lights, shaped to be the names of each group member, lit the stage - Ralf, Karl, Wolfgang and Florian.

Oh! Did I forget to tell you?....That was the opening of the concert on the 3rd of July 1981. Yes, it did start like that back then. So you can imagine my disappointment when those curtains were pulled back in July 1991. My first reaction was "Oh, it's the same. Couldn't they have at least changed the set?" On closer inspection, KLING KLANG 1991 was a more streamlined version than the one I saw in 1981. the large video screens were still there though, but I did miss those neon light names.

NUMBERS continued at a fast rate of knots. It was noticeable that the videos were now in sync with the music, a great improvement. As NUMBERS concluded COMPUTER WORLD started. Surprise, surprise, exactly the same as in 1991.

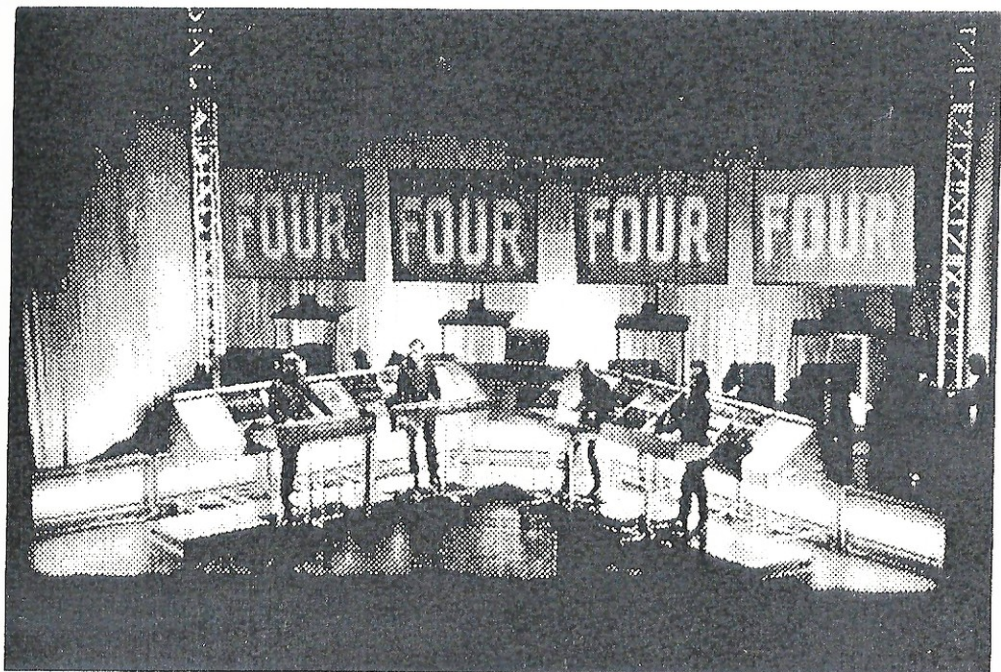
In fact, a lot of the concert last year reflected the running order of the 1981 concerts. Some tracks were dropped (notably NEON LIGHTS, THE HALL OF MIRRORS and SHOWROOM DUMMIES) and of course others added (though not many!) I will not start to go through each one of these and scrutinise them. However, I will pick on some of the major differences.

First thing though, I cannot go on without mentioning the common factor of the 'power' of the music. Of course the mixes of the tracks varied a great deal across the decade, but the 'soul' of the music was so forceful when I heard it being played live that I'm sure the 1991 concerts will remain as strong with me 10 years from now as those from 1981 are to this day. I cannot describe the 'feeling' I had, but if you were at a concert I'm sure that you will understand.

I cannot remember much of the videos from 1981. I remember whilst TRANS-EUROPE EXPRESS was playing the video showed the train tracks as seen from the front of a train, as also used last year. THE MODEL had the now well known video playing while THE ROBOTS featured the original 1978 promo.

The pace of the concerts in 1981 varied a lot more than those in 1991. I think I can safely say that KRAFTWERK were constantly in 5th gear all the way throughout the show. However, in 1981 I can remember that about half way through the show, just after RADIOACTIVITY, everything slowed down, as KRAFTWERK introduced OHM SWEET OHM by using electronic voices to proclaim 'Peace on Earth' in several languages. When OHM SWEET OHM did arrive it was very slow and did not speed up as on the LP.

Kraftwerk launch into 'Numbers' (Pic from Manchester Apollo, July 1991).



During THE MODEL I can remember Karl playing 'switches' that triggered 'drums'. Another portion of the 1981 shows that I missed in 1991 was Florian playing his 'flute'; this was played during AUTOBAHN and went down a treat (especially as he did not have to blow down it!)

AUTOBAHN, back in 1981, was played at a faster speed than that of the original. It was amazing! This track also serves as another example of one of the major differences that I noticed when watching the two concerts. KRAFTWERK in 1981 were far more interactive with their KLING KLANG machine than they are now. During AUTOBAHN both Karl and Wolfgang left their main podiums and played 'drums' with 'sticks'. Yes, we did see some of that last year but not for five minute solos. By the way, you know that video KRAFTWERK use for THE MODEL; when they show the live portions, you will notice Karl and Wolfgang playing these drum kits I have just mentioned. I am sure that these live portions of the MODEL video is taken from AUTOBAHN when this drumming piece was going on.

Back in 1981, Karl and Wolfgang during 'Autobahn'.

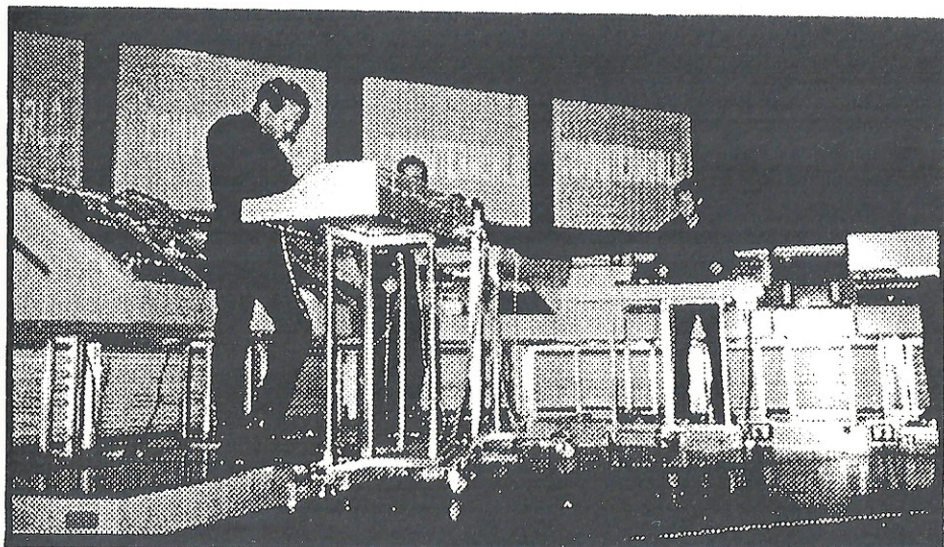


Florian had a much bigger part on the vocals side back in 1981. Whenever there was an electronic voice (well, in most cases anyway), Florian was the provider of it. Using a vocoder, he would tend to 'sing' along with Ralf. Notable use of this was during AUTOBAHN and THE ROBOTS, amongst others.

The encores were the same, except for the last one. (1981 - IT'S MORE FUN TO COMPUTE, 1991 - MUSIQUE NON STOP.) However, the use of visuals here has changed.

TRANS-EUROPE EXPRESS had just finished and the curtains were pulled across. (Notice the similarity again?) After a while the curtains were pulled back to show KRAFTWERK playing POCKET CALCULATOR just feet away from the crowd. Here the similarity stops. The instruments differed greatly. Ralf played a miniature keyboard in both 1981 and 1991. However, last year the remainder of KRAFTWERK all seemed to be playing the same type of instrument. I think that each of these were controllers, to sequencers, to play rhythm, percussion and 'bleeps and blops'. When a particular sequence was required to be played, a switch was pressed. However, back in 1981 all was different; things were being played live. Karl had a Rolf Harris type *Stylophone* and was tapping out the rhythm. (If you do not know what a *Stylophone* is then I am older than I thought!) Wolfgang had a little two drum pad set in his hand on which he played the percussion, with an electronic stick and Florian had a little box to make noises with at the press of a button.

From Liverpool, 1991 - 'Computer World'.



THE ROBOTS was the next encore. We all can remember what happened in 1991. Fantastic stuff! When the curtains were first pulled back I thought something had gone wrong-where were the robots? Then the video started to play and I thought the robots were going to trundle on the stage at any time. After waiting several minutes though all was revealed. Back in 1981 when the curtains were pulled, the music was cranking up and getting faster and faster. To the time of the music strobe lights were flashing brightly at KRAFTWERK. Through this flashing I could make out that there were now eight 'people' on stage. Four humans and four motionless dummies. However, the effect of those flashing lights was...electric.

As I am running out of space, I will do a quick summary. As I had seen KRAFTWERK before, back in 1981, I went into the 1991 concerts expecting to see something to top what I had seen a decade before. Frankly, I did not. I would rate them at the same level as that of the 1981 concerts. Both sets of concerts had their great moments that I am sure will be remembered for a long time. Both were very similar in content and format. Both were fantastic and I am pleased that I was a part of the 1981 and 1991 tours.

I remember after the shows in 1981 that I would probably not see a concert to exceed them. In 1991 I saw those shows matched with different performances and mixes of my favourite tunes.

My only disappointment with the 1991 shows was the fact that KRAFTWERK appeared to be more automated. I would have liked to see a lot more 'interactivity'. Yes, there was a lot to be seen but not half as much as in the 1981 gigs. I was left with the impression that the MAN MACHINE was turning into the MACHINE MAN!

I only hope I do not have to wait another ten years to see KRAFTWERK and KLING KLANG performing as one again.

John is interested in other fans thoughts on this, so if you have anything you wish to write to him about then the address is;

John Shilcock,

COLLECTORS CORNER UPDATE

THE ROBOTS THE MODEL RADIOACTIVITY



In the first issue of 'AKTIVITÄT' the 'Collectors Corner' features looked at three of Kraftwerk's most diverse world-wide single releases; 'THE ROBOTS', 'THE MODEL' and 'RADIOACTIVITY'. As you may well imagine, with there being such a multitude of world-wide releases, there were many items that were missed out and have since come to light via correspondence with other fans. In this feature you will find details of even more items from around the globe for these three songs. Special thanks for the additional info in this section goes to Martin Avery, John Shilcock and Paul Wilkinson.

BRITAIN

A few additional bits and bobs here; When 'SHOWROOM DUMMIES' was reissued early in 1982 some of the 7" copies were mispressed and featured 'THE MODEL' on the 'B' side instead of the remix of 'NUMBERS' as stated on the label. As you will imagine these are quite scarce. Also of note, there appear to be copies of the 1981 7" of 'THE MODEL' that have the labels for the 'COMPUTER LOVE' side printed on both 'A' and 'B'. Finally, there are promo copies of the *luminous vinyl* 12" of 'NEON LIGHTS' available; these are distinguishable by a gold coloured promo stamp on the sleeve.

A couple of points to add to the 1976 release of 'RADIOACTIVITY'; it would appear that the promo/demo copies appeared both with and without picture sleeves. 'Factory Sample' versions are also to be found; basically, they're the standard issue but with a white 'Factory sample - Not for sale' sticker on the label. There is also a mispress of the 1991 cassingle that has come to light; one of the sides plays music that is most certainly not Kraftwerk though they are audible in the background!

FRANCE

7" A: THE ROBOTS (Edit) (3.44) B: SPACELAB (Edit) (3.34)
Capitol 2S 008-85496

The picture sleeve for this release is very good, almost a facsimile of the 'MAN MACHINE' LP, in full colour on stiff card. The reverse is also very similar to the rear of the LP sleeve with only minor changes. The labels are maroon with silver type.

7" A: THE MODEL (3.38) B: COMPUTER LOVE (Edit) (3.45)
EMI 2C 008 64509

To add to the details I gave in issue 1; the sleeve does feature the 'dummies' pic (which is also found on the rear of the 'COMPUTER WORLD' LP sleeve) in a brown tint, with KRAFTWERK in atypical 'computer' type lettering, in yellow, at the top, with 'THE MODEL' in the middle and a *No. 1 en Angleterre* triangle at the bottom. The

reverse is black with white text. To re-emphasise; although the sleeve claims that it is a remix of 'THE MODEL' that is present, it is the usual, English language version that is found on the record.

ITALY

7" A: **THE ROBOTS (Edit) (3.48)** B: **SPACELAB (Edit) (3.37)**
Capitol 3C 006-85496 Promo copies are also available.

A nice picture sleeve accompanies this release, employing the design for the 'MAN MACHINE' LP in full colour with the necessary title changes in heavy, bold lettering. The reverse uses the same bold titles, in black and white, along with a colour reproduction of the LP sleeve. Also, there are copies of the sleeve which come with an additional logo printed on the front, '*Discoestate Ciao 2001*' (which I believe is some kind of Italian music magazine?)

7" A: **THE MODEL (3.38)** B: **COMPUTER LOVE (Edit) (3.45)**
EMI 3C 006 64509

The Italian release is very similar to the UK version from 1981 featuring the *red* sleeve. The record labels are the familiar cream coloured EMI design.

7" A: **RADIOACTIVITY (Edit) (4.00)** B: **ANTENNA (3.42)**
Capitol 3C 006 82119

An interesting item is this Italian 7"! For starters, the sleeve uses a unique design in comparison to most of its fellow releases from 1976. It is yellow with the radioactivity symbol printed in red, with the titles in bold, black print, top and bottom. The reverse is again yellow with the titles in both red and black and a small pic of the LP sleeve. The labels are the standard 'orange' Capitol design.

Also of note however, is the edits of the songs that appear; both are longer than usual. All in all, this is one of the more interesting of the 7" releases of 'RADIOACTIVITY' from 1976 and must surely rank alongside the Dutch and Japanese releases for collectability.

HOLLAND

7" A: **THE ROBOTS (Edit) (3.42)** B: **SPACELAB (Edit) (3.30)**
Capitol 5C 006 85496

No great surprises to be found with this Dutch 7" as it features the standard edits of the songs and a 'MAN MACHINE' style sleeve design on the front. The rear features

The Robots- Brazilian 7"



The Robots - Italian 7"

a black & white 'MAN MACHINE' sleeve and some additional text and track listing. Like the Belgian release, this has a textured feel to the sleeve.

RADIOACTIVITY

(For the relevant track listing details refer to the U.K. releases in issue 1.)

7" EMI 2045527 / 12" EMI 2045526 / CD EMI 2045522

These 1991 Dutch releases are virtually the same as their UK counterparts though I know that the label design for the 7" (and probably the 12" too) is different, with the standard EMI 'cream' coloured design being present.

BRAZIL

7" A: **THE ROBOTS (6.11) / SPACELAB (5.51)**
B: **THE MODEL (3.38) / NEON LIGHTS (9.03)**
Capitol 31C 016 85870

7" A: **SPACELAB B: THE ROBOTS**
Capitol SDP-735 Promo-only release. No picture sleeve

A very nice addition to your collection would be this 7" EP from 1978. As well as cramming these four songs onto a 7" it comes with a picture sleeve that boasts a very different design to any other. On the front is a picture from the 'SHOWROOM DUMMIES' video featuring the four bald mannequins behind instruments. The rear of the sleeve features an archive picture of the flute-playing Florian. Although I don't have much details about it, there is also a 2 track 7" release featuring 'THE ROBOTS'. (Capitol SDP-735)

USA

7" A: **THE ROBOTS (Edit) (3.42) B: NEON LIGHTS (Edit) (3.28)**
Capitol 4620 No picture sleeve.

7" A: **THE ROBOTS (Edit) (3.42) B: NEON LIGHTS (Edit) (3.28)**
Capitol P-4620 White label Promo copy. No picture sleeve.

The standard 7" copies of 'THE ROBOTS' come with the maroon coloured Capitol labels and the catalogue number of 4620. Promo copies feature a similar design of label but are white with black print. Also of note; there may well also be mono/stereo double 'A' side 7" copies of this single from the same time, as their are similar items for both the 'RADIOACTIVITY' and 'TRANS-EUROPE EXPRESS' 7" singles.

- 12" A: **ROBOTNIK (Killing Klang Mix) (7.41)**
B: **THE ROBOTS (Single Edit) (3.43) / ROBOTRONIK (4.51)**
Elektra ED 5551 Promo copy

As well as an exclusive promo-only CD release the 12" also received the promo treatment in 1991, though it was a far plainer affair, with no picture sleeve; instead, it comes in a plain Elektra records sleeve with a large yellow/black/white sticker displaying the track listing... and a cheesy "when you play it, say it!" sticker!!

- 12" A: **THE MODEL (3.38)** B: **NEON LIGHTS (9.03)**
Capitol 8526

A 12" edition appeared in the US, though there was no picture sleeve to accompany this.

- 7" A: **RADIOACTIVITY (Edit) (3.18)** B: **ANTENNA (Edit) (3.05)**
Capitol 4211 Orange coloured labels.

- 7" A: **RADIOACTIVITY (Edit) (Stereo) (3.18)**
AA: **RADIOACTIVITY (Edit) (Mono) (3.18)**
Capitol P-4211 / PRO-8305 Promo release. White coloured labels.

In issue 1 I only had very sketchy details on these 1976 releases and so I quoted the wrong catalogue numbers. The standard 7" comes with a picture sleeve (quite unusual for the time) and the 'orange' Capitol labels. The double 'A' side stereo/mono Promo also comes furnished with a picture sleeve but the labels are white with the Capitol logo in brown. To complicate matters further, there is a slight difference between the standard and promo picture sleeves; the standard pic sleeve is 'rounded' at the top in comparison to the promo version. On a different note, it appears that the 1991 US release of 'RADIOACTIVITY' is only available on 12" as no further editions have come to light since issue 1 of *AKTIVITAT*.

JAPAN

- 7" A: **THE ROBOTS (Edit) (3.42)**
B: **TRANS-EUROPE EXPRESS (Edit) (3.54)**
Capitol ECR 20476 Promo copy

As well as the standard 7" detailed in issue 1 (which is rare enough!) there is an even scarcer Promo version!

- 7" A: **THE MODEL (3.38)** B: **COMPUTER LOVE (Edit) (3.45)**
EMI EMS 17223

Computer Love /The Model- Spanish 7"



Radioactivity - Italian 7"

One of the most sought after versions of 'THE MODEL' on single format is this Japanese release. The insert features the familiar computer, with a yellowy-orange background. The computer screen features a colour picture of the band in the 'MAN MACHINE'-era red shirt/black tie outfit, standing in front of a world time display. The record labels are yellow with black text and as with previous Japanese releases, the record is housed in a green Toshiba EMI sleeve.

7" A: **RADIOACTIVITY (Edit) (3.18)** B: **ANTENNA (Edit) (3.05)**
Capitol *ECR 10929*

Ah, so! As it turns out, there is a Japanese 7" available and interesting it is too! The insert does differ from the standard sleeve designs. Although it uses the standard 'radio set' design for the front, it has one very big difference; the round, 'speaker' part has the addition of including the pic of the band from the LPs inner sleeve! Also, the text (apart from being in Japanese!) is also differently coloured, with some parts printed in yellow.

ARGENTINA

7" A: **THE ROBOTS (Edit) (4.17)** B: **NEON LIGHTS (Edit) (3.49)**
Capitol *101063* White label promo copies also available.

A release from 1978, of note is that the edits to be found are different from those used in other countries, these edits being just the LP versions but 'faded-out' at the end; not 'real' edits. Does not come with a picture cover. The 'standard' release comes with the red and black label, promo's with white/black labels.

7" A: **METROPOLIS (EDIT) (4.00)** B: **THE MODEL (3.38)**
Capitol White label Promo copy. No picture sleeve.

As well as the standard, red label release, these promo copies (featuring a different, white labelled design, can also be found.

AUSTRALIA

7" A: **THE ROBOTS (Single Edit) (3.40)** B: **ROBOTRONIK (4.53)**
EMI *MX 78462*

Yes, an Antipodean issue from 1991. No picture cover unfortunately, only the standard EMI company bag with the standard, cream coloured, EMI label. Of note is that it is the full length version of 'ROBOTRONIK' to be found on the flip side.

7" A: **THE MODEL (3.38)** B: **COMPUTER LOVE (Edit) (3.45)**
EMI 675

A 7" release from 1982 and like most Australian issues, there is no picture sleeve. One of the less interesting of the numerous world-wide releases I would say!

7" A: **RADIOACTIVITY**

It would appear that there is a 7" release of this song from Australia, from 1976, but at present I have no details about it

SPAIN

7" A: **THE MODEL (3.38)** B: **METROPOLIS (EDIT)(?..?)**
Capitol

A 1978 issue for the song with an interesting choice of 'B' side. Alas, no further details as yet...anybody out there with details?

7" A: **COMPUTER LOVE (Edit) (3.45)** B: **THE MODEL (3.38)**
EMI 10C 006 064509

As it happens the Spanish 7" releases from 1981/82 were handled in a similar fashion to their UK equivalents; issuing 'COMPUTER LOVE' as an 'A' side first then swapping the sides over for the subsequent re-issue. Although we covered the Spanish 7" of 'THE MODEL' in issue 1 I failed to include any details of the earlier issue, which features a totally different sleeve design though, as with the UK, bears the same catalogue number (just to confuse matters!) The picture sleeve of this 7" features a portion of the front of the 'COMPUTER WORLD' LP sleeve, the 'screen' with the 4 faces in yellow. Again, the titles are printed in Spanish and the reverse of the sleeve is also different, this time being white with black text, a rather plain design actually.

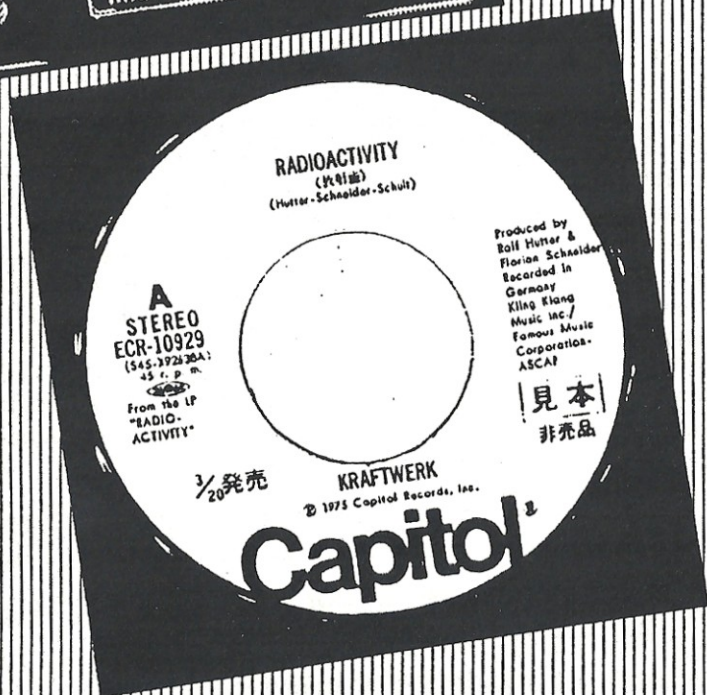
Although at this time I cannot confirm this, it appears that there was a promo 12" of the 1991 release of 'THE ROBOTS' released in Spain. Once again, if anyone can supply details, they will be included in the next issue.

PORTUGAL

7" A: **THE MODEL (3.38)** B: **COMPUTER LOVE (Edit) (3.45)**
EMI 11C 008 64509

This Portuguese 7" release uses the yellow and green sleeve design, making it very similar to the later Dutch release.

Radioactivity - Japanese 7"



Radioactivity - Japanese 7" Promo (Label)



On the road with Kraftwerk

Paul Wilkinson reports on various happenings from last years tour.

Many of you will have seen the concert tour at some stage or another. Detailed here is an insight into the tour and a few things that happened.

We will start with how the tour was planned out and finished up after the cancelling and re-scheduling of the concerts.

As we will see, there are a few concerts cancelled or re-scheduled. I know that the Berlin concert was re-scheduled due to the hall being refurbished and Kraftwerk were one of the first artists to perform live since re-opening. When the group arrived for the concert they refused to play as the dust/dirt that remained after the refurbishing would undoubtedly have damaged their sophisticated electronic equipment/instruments. So, the concert was re-scheduled for a month later, in November.

The two concerts in Greece were cancelled though very few people know why. They *were* announced but were very quickly cancelled.

The American tour was cancelled due to the schedule being very tight and the American leg proving too expensive for it to be viable. Ralf has since said that it would happen early in 1992 but this has obviously come and gone now and still no sign of a US tour. Also likely to have affected the bands actions is the new law that is now in force in the US regarding foreign acts performing in that country.

Obviously I'm not going to tell you everything that happened on the tour, for example, Ralf missing his cue on 'Autobahn' in Stockholm, as that would produce a boring article, but I will tell of the more interesting facts.

Kraftwerk were rehearsing about a week before the tour began with two new members, Fritz Hilpert and Fernando Abrantes.

On the 10th of July, a secret gig took place in Aberdeen, Scotland. This low key event (advertised only in the local press/radio) was for the group to get their set to A1 before the main tour began. (Further details of this gig can be found in issue 1 of AKTIVITÄT.

Later in the tour, at Edinburgh; everything was going well until 'THE ROBOTS' was performed. As the screens lowered to show the robots, the music began and the robots began their 'dance'. About halfway through the track, the Fritz Hilpert robot broke down, rendering it inoperable and in one position, unable to move. Since I saw the Edinburgh concert from the circle I was able to witness the most unusual thing which would obviously be invisible from the stalls. On his knees, behind the recording console was Florian. He took off the back of the Fritz console and attempted to get the robot moving again, but only succeeded in moving it an inch or two before the music finished and the curtains closed.

Of course, by the time of the next concert, two days later, all of the robots were 'werking' again!

At the Liverpool concert an unusual sight was witnessed by fans during the day of the concert. Many fans have told me of seeing Florian Schneider sitting outside the hall with his feet up, enjoying the summer sun, with his shades and T-shirt on! I know that some fans did ask him for his autograph but were turned away.

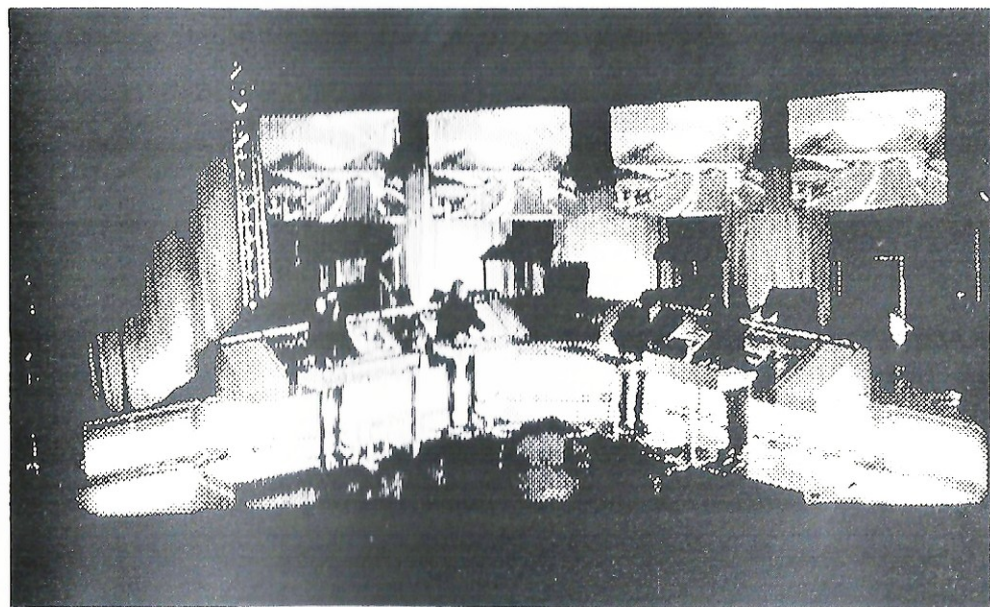
After completing the UK tour the group headed back to Duesseldorf to improve their set, after the USA leg was cancelled. Only slight changes were made, the set remaining virtually the same. The major change was that Fernando had been replaced with a new face, Henning Schmitz, joining the group.



He has worked with the band since 1981 and his name is amongst the credits on the 'Electric Cafe' LP. He has introduced lots of new bass and a totally new approach to 'Pocket Calculator' and 'Musique Non Stop'. All the bass for the tracks was pre-recorded. Fritz did the same for the electronic percussion except for a few beats here and there, with only 'The Model' escaping this treatment.

By October the 17th Kraftwerk were back on the road, travelling to Helsinki for the concert the following day. The tour had started well until the group reached Lund.

At Lund all had went well until 'Musique Non Stop', when the video screens went off so their was no visual companion to the 'musique'. Florian left the stage and before he returned the screens had come to life and the concert continued successfully.



The next concert to go wrong, and how wrong, was probably the most important of the tour, the group playing in their home city of Duesseldorf with the big bosses of EMI Germany their to watch them perform.

Before the concert, Florian arrived on his bicycle and he cycled around the hall, ringing his bell! This is evidence of the group staying at their own homes before this concert.

As the concert got under way, the group began with 'Numbers' which went well, followed by the 1,2,3,4 that leads into 'Computer World'. But at this point the computers stopped and all that was left was the noise of Ralf's keyboard. All the pre-programmed 'musique' had come to a sudden halt! The group tried about 6 times to 're-boot' the music into life again but to no avail...at which point they decided to move on and play 'Home Computer' instead. But after two attempts at this, once more without success, the curtains were pulled across the stage for a 20 minute interval.

When they opened again the 1,2,3,4 count in for 'Computer World' commenced and the concert continued successfully from there. Apparently, a 'bug' in the system prevented the computer system from performing the pre-programmed backing tracks.

By this point of the tour a new piece of music had been introduced into the set, this being a new beginning to 'Tour De France'. Instead of the track beginning with the familiar heavy breathing it now began with a short piece featuring the main melody of the song, at a slightly slower tempo and without any of the heavy electronic percussion backbeat. This is then followed by the heavy breathing and the track continues as normal from there.

Also, 'new' graphics had been introduced 'on the video backdrops for 'Radioactivity'. The black and white antenna that is to be found on the insert for the original 'Radioactivity' LP is animated into life with the elliptical waves beaming out into the ether. (This piece of graphics, although not used on the rest of the UK tour, was definitely used at the 'secret gig' that the band played in Aberdeen.) The other new piece for 'Radioactivity' shows two comets colliding with the resulting big explosion.

The next, and final concert, that I'm going to mention is the Barcelona concert, where something different happened. The concert had run smoothly enough until about a minute into 'Autobahn', when there was a power cut! The band were stunned. The whole stage had gone dead. When the electricity flowed back after a few minutes, Ralf explained in English about the power cut and that they had to recover the computer programme. A member of EMI Spain explained the same in Spanish. Then, on the four computer screens, the computer programme was now visible, as the programme was recovered. A few minutes later 'Autobahn' continued from where it had stopped and the concert was then completed.

Also of note, there were very interesting variations of 'Pocket Calculator'. Depending on which country the group were playing in parts of the lyrics were sung in the corresponding language. In Germany all of the songs, except for 'Robotronik', were sung in German. In all of the other countries visited by the tour 'Pocket Calculator' was sung in English with bits of the following languages thrown in; Italian (read from a piece of paper!), Spanish and French, performed as 'Mini Calculeteur', as it was in the 1981 concerts.



The 1991 Tour Dates

Date	Venue	City	Country	Comments
10th July 1991	The Capitol	Aberdeen	Scotland, U.K.	<i>Secret gig.</i>
11th July	Barrowlands	Glasgow	Scotland, U.K.	
12th July	Apollo	Manchester	England, U.K.	
13th July	Royal Court	Liverpool	England, U.K.	
14th July	OFF	OFF	OFF	OFF
15th July	Hummingbird	Birmingham	England, U.K.	
16th July	City Hall	Sheffield	England, U.K.	
17th July	Apollo	Edinburgh	Scotland, U.K.	
18th July	OFF	OFF	OFF	OFF
19th July	Brixton Academy	London	England, U.K.	
20th July	Brixton Academy	London	England, U.K.	

■■■■■■■■■■■ USA TOUR PLANNED BUT CANCELLED

18th October	House of Culture	Helsinki,	Finland	
19th October	OFF	OFF	OFF	OFF
20th October	Solnahallen	Stockholm	Sweden	
21st October	Olympien	Lund	Sweden	
22nd October	TBC	Gothenburg	Sweden	<i>Cancelled</i>
23rd October	Rockefella	Oslo	Norway	
24th October	Saga	Copenhagen	Denmark	
25th October	OFF	OFF	OFF	OFF
26th October	Die Halle	Berlin	Germany	<i>Re-scheduled</i>
27th October	Mus Avensee	Leipzig	Germany	<i>Possibly cancelled</i>
28th October	Circus Krone	Munich	Germany	
29th October	OFF	OFF	OFF	OFF
30th October	Forum	Ludwigsburg	Germany	
31st October	Philips Halle	Duesseldorf	Germany	
1st November	Kongresshaus	Frankfurt	Germany	
2nd November	Docks	Hamburg	Germany	
3rd November	Docks	Hamburg	Germany	
4th November	OFF	OFF	OFF	OFF
5th November	Transburdeer	Lyon	France	
6th November	OFF	OFF	OFF	OFF
7th November	Auditorium Arena	Valencia	Spain	
8th November	Zelete	Barcelona	Spain	
9th November	Municipal Tent	Zagrossa	Spain	
10th November	OFF	OFF	OFF	OFF

Date	Venue	City	Country	Comments
11th November	OFF	OFF	OFF	OFF
12th November	Olympia Theatre	Paris	France	
13th November	Music Centrum*	Utrecht	Holland	
14th November	Ancienne Belgique	Brussels	Belgium	
15th November	Theatre National	Tourcoing	France	
16th November	OFF	OFF	OFF	OFF
17th November	Rolling Stone	Milan	Italy	<i>Re-scheduled from 18th Nov.</i>
18th November	Rolling Stone	Milan	Italy	<i>Rescheduled</i>
19th November	Medicia Theatre	Bologna	Italy	<i>Cancelled</i>
20th November	OFF	OFF	OFF	OFF
21st November	OFF	OFF	OFF	OFF
22nd November	Palace Theatre	Athens	Greece	<i>Cancelled</i>
23rd November	Palace Theatre	Athens	Greece	<i>Cancelled</i>
24th November	Die Halle	Berlin	Germany	<i>Re-scheduled from 26th of Oct.</i>
25th November	OFF	OFF	OFF	OFF
26th November	Volkshaus	Zurich	Switzerland	
27th November	OFF	OFF	OFF	OFF
28th November	TBC	Vienna	Austria	
29th November	Sportscentre	Budapest	Hungary	
30th November	Congress Hall	Prague	Czechoslovakia	

* Possibly Vrendenburg

did you know?

by Paul Wilkinson

1. ...THAT BEFORE RALF WAS STUDYING CLASSICAL MUSIC, AND MET FLORIAN, IN 1968, HE WAS STUDYING ARCHITECTURE..
2. ...THAT FLORIAN HAS A SPEAKING TYPEWRITER. WHEN YOU LISTEN TO TRACKS SUCH AS 'RADIOACTIVITY' (1991) THE WORDS HARRISBURG, SELLAFIELD ETC. ARE ALL PRODUCED BY THIS 'TYPEWRITER'...
3. ...THAT KLING KLANG STUDIOS IS NEAR THE RAILWAY STATION IN DUESSELDORF AND IN 1977 THE GROUP STUCK STRATEGICALLY PLACED MICROPHONES, OUT OF THE WINDOWS, IN ORDER TO OBTAIN THE SOUNDS USED IN 'TRANS-EUROPE EXPRESS'...

OUTRO

The address to send letters/comments/info/articles/photo's etc. to is;
Ian Calder,

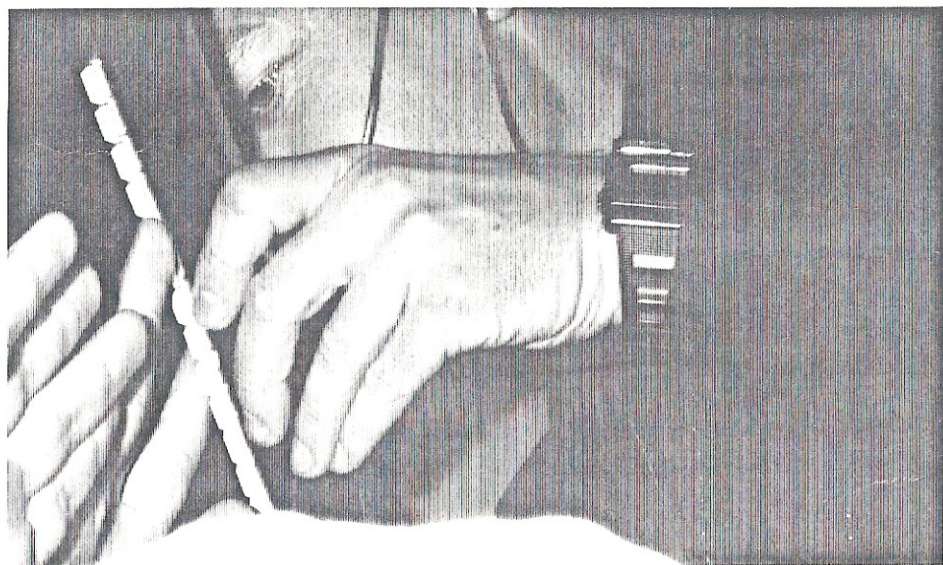
and also;
Paul Wilkinson,

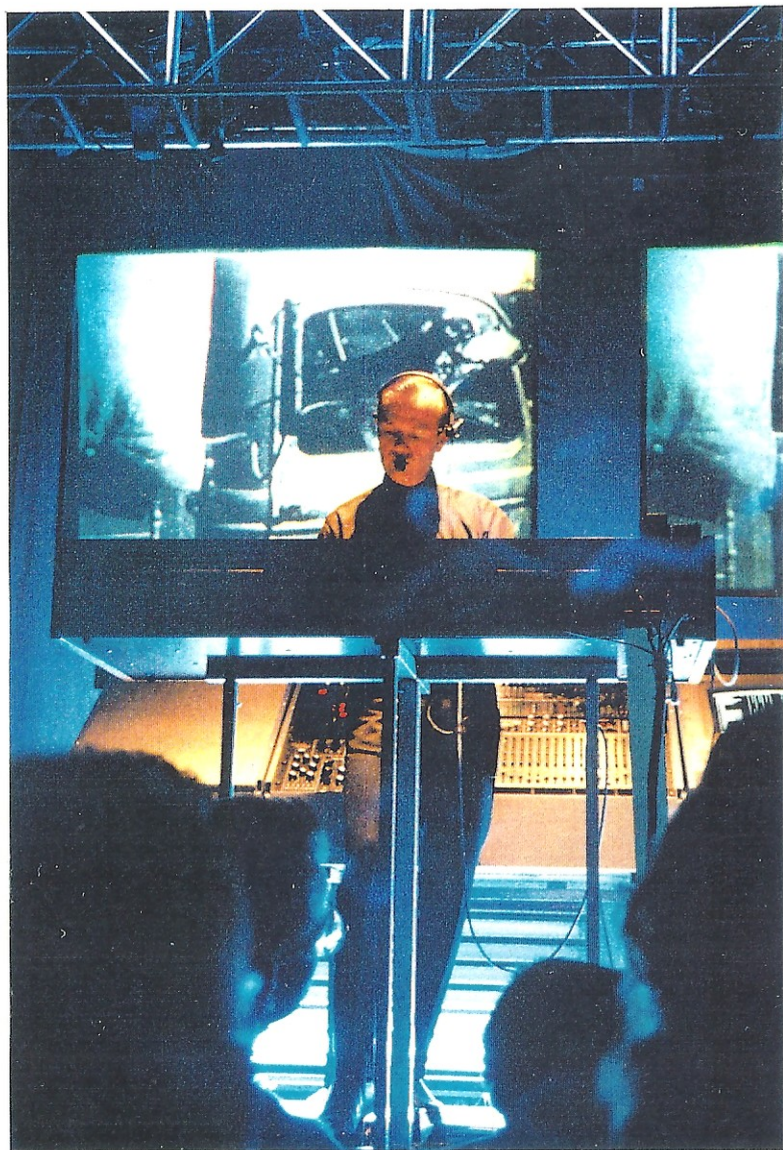
(Paul can also keep you up to date with the 1993 Kraftwerk convention.)

Please enclose a SAE with correspondence.

Photographs used in this issue were taken by the following;
Ian Calder (Front and back cover, P.27), Paul Wilkinson (P.12, P.28(Florian), P.29, P.30, P.56), Martin Lynch (P.28 (Ralf)), Norman Price (P.37, P.50, P.53), John Shilcock (P.35, P.51) and Jan Sunstrom (P.1)
Apologies to anyone not credited.

Additional help and info;
Paul Wilkinson, Stewart Ord, John Shilcock, Martin Avery, Derek Floyd, Dave Clark and Martin Taylor.
Many thanks to all who have contributed to this issue.





Aktivität

ISSUE **2**